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FINANCIAL NOTES

WORLD BANK BEGINS INTERNATIONAL SETTLEMENTS OPERATION

With the official transfer of the control of the German reparations to the Bank for International Settlements, a financial movement has been inaugurated that is expected to have far-reaching results as regards the money situation in many countries. The bank started with approximately \$18,000,000 cash on hand, representing subscriptions of \$68,000,000. The total capitalization is \$100,000,000. At the first official meeting of the board of directors at the Bank's headquarters in Basle, Switzerland, the allotment of shares for the different countries was decided upon. The American share is to be taken by J. P. Morgan & Co., as the Federal Reserve Banks will not be allowed to participate under present laws. New York gets 16,000 shares. While avoiding prophecy, international bankers believe that the bank should have no difficulty in a year or two in earning net profits of double the maximum dividend, which is 12 per cent. Gates W. McGarrah has been chosen head of the international organization.

INCREASED PROFITS REPORTED BY SKF BALLBEARING COMPANY

The Swedish Ball Bearing Company increased its business in 1929 about 50,000,000 kronor, leaving a net profit of 21,420,000 kronor which corresponds to 16½ per cent on the present capital stock. The board of directors declared a dividend of 12 per cent at the annual meeting. The company's assets are 243,000,000 kronor, which balances the financial status on 185,760,000 kronor. The steadily increasing demand for ball bearings in many industries, including some that never before took advantage of this invention, is expected to make the present year the banner year since the company was organized.

SIR KARL KNUDSEN PRESIDES AT NORWEGIAN CHAMBER OF COMMERCE IN LONDON

At the annual meeting in London of the Norwegian Chamber of Commerce in that city Sir Karl Knudsen presided, and speaking of his visit to Norway said he felt called upon to correct certain statements that had appeared in the press. He said that he did not describe the conditions of Europe, but expressed the view that the collapse in America must of necessity be followed by serious consequences in Europe, but that in the long run Europe would benefit by getting once more into her rightful position. As for Norway, Sir Karl said that it is curious how everybody in turn apparently has to go through the full circle of economic experience. "For Norway had her debauch, when she thought she was richer because her shipping valued at 5 pounds sterling per ton in 1913 had become worth 50 pounds sterling on paper, and when the yeoman farmers and fishermen thought they had suddenly become very wealthy when prices for their timber and fish were multiplied by five." Another speaker at the meeting was Sir David Milne-Watson, Governor of the London Gas Light and Coke Company.

IVAR KREUGER TALKS IN CHICAGO ON INTERNATIONAL GOLD PROBLEM

It is not often that Ivar Kreuger, the Swedish financial magnate, can be induced to discuss international financing, but when he does he has always something very interesting to say. Recently before the Industrial Club of Chicago, Mr. Kreuger dealt with the intricate gold problem that is now confronting the various nations throughout the world. One difficulty he said, of the payments of the war debts, was that the creditor nations, already well enough supplied with gold, were in some instances unwilling to accept goods. It was a mistake, the Swedish financier declared, to consider the war debts as the most important consideration in the transfer problem. In the case of the United States yearly interest payments on war debts are only a fraction of new debts contracted annually by foreign nations in taking a large export surplus of commodities. As he understood the situation, he added, a solution should involve the creation in the main creditor nations of a sufficiently broad and reliable market for international securities.

FINANCIAL CIRCLES INTERESTED IN PAUL M. WARBURG'S BOOK ON RESERVE SYSTEM

In his book, *The Federal Reserve System, its Origin and its Growth*, Paul M. Warburg, one of the leading international bankers, discusses certain changes that he considers essential in the composition of the Federal Reserve Board. Mr. Warburg is one of the founders of the present American central banking system, and he asserts that if the board had been constituted according to certain plans proposed by him in his book the recent stock market "debauch," as he terms it, could have been avoided before it reached its colossal dimensions. One of his suggestions is that the Secretary of the Treasury should not be a member of Federal Reserve Board. In some respects the book of Mr. Warburg's is autobiographical, as he relates incidents regarding his coming to the United States and entering the banking world. American financiers are finding much valuable information in it.

DANISH MUNICIPALITY SHOWS EXEMPLARY FINANCIAL STATUS

The city of Odense, Denmark, last year earned more than 69,000,000 kroner enabling the municipality to reduce taxes from the 5.3 rate to 5. The income from tax payers rose from 65,357,000 kroner in the previous fiscal year to 69,273,000 kroner. The number of tax payers increased from 26,407 to 28,122. Odense is considered one of the wealthiest cities in Denmark.

NORWEGIAN BANKS GIVE ACCOUNT OF YEAR'S ACTIVITY

Of its net surplus of 8,265,269 kroner for 1929, Norge's Bank had to pay over to the Government 700,000 kroner. Stockholders received 8 per cent in dividends. The seventy-second year of the Norwegian Credit Bank gave a net surplus of 3,600,000 kroner to which was added 168,178 kroner carried over from the previous year. Dividend payments amounted to 1,980,000 kroner and 175,600 kroner were carried over. The Kongsberg Savings Bank had a net surplus of 108,670 kroner as a result of the 1929 business.

JULIUS MORITZEN

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HANS P. LÖDRUP of the Oslo *Aftenposten* has written a critical article on Saint Olav which is in some measure at variance with the legendary lore connected with Norway's popular hero.

An even more analytical article on Saint Olav is contributed by JÖRGEN BUKDAHL, a Danish author now resident in Norway. Mr. Bukdahl brings out the interesting point that Snorre, the chief source of information about the Saint amplified the available material to suit himself and in the Olav Saga made the Saint's character seem much like his own.

The head of Nansen reproduced in this number of the REVIEW is by FAUSTA VITTORIA MENGARINI, a well-known Italian sculptor for whom Nansen posed on his last visit to New York.

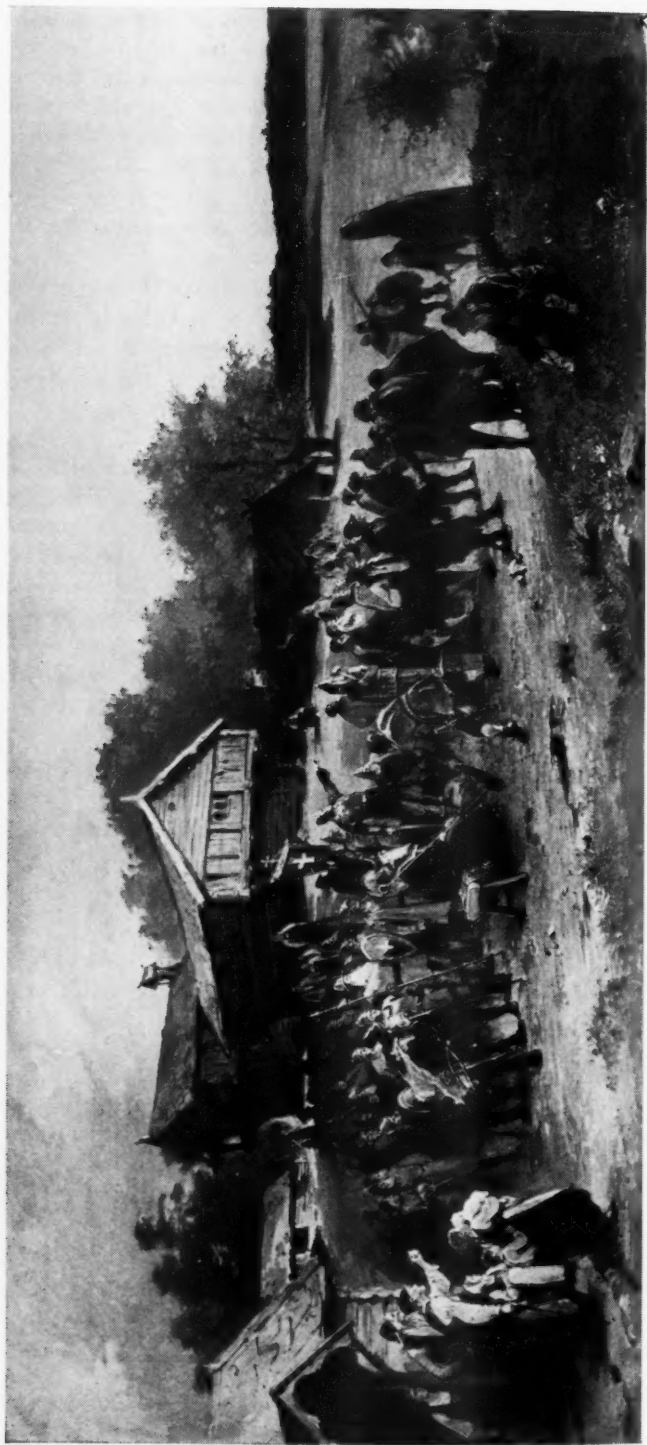
JAMES CREESE, formerly Secretary of the Foundation, knew Nansen intimately and traveled with him on his American lecture tour in 1923.

J. BRÖNDSTED, curator of the National

Museum in Copenhagen, has often written for the REVIEW before. His specialty is archaeology. In this number he explains the use and construction of the Danish lurs, the remarkable wind instruments of the bronze age. Visitors to Copenhagen will remember the statue of the lur blowers near the Town Hall.

MAGNHILD ÖDVIN is the wife of Jörgen Bukdahl and this is her first appearance in the pages of the REVIEW. Her article was in type before Skaugum was destroyed by fire.

No one is better fitted to write on the Stockholm Exhibition than GEORGE WILLIAM EGGERS, Director of the Museum at Worcester, Massachusetts. Mr. Eggers was the director of the American Exhibition which the Foundation recently sent to Sweden and Denmark and has visited Sweden twice within a short period. On his last visit he made a study of the Exhibition plans and talked with many of the prominent people connected with it. His article will prove enlightening to American readers.



ST. OLAV ORDERS THE IMAGE OF THOR AT HUNDORP DESTROYED
By Nils Bergslien

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Saint Olav

By HANS P. LÖDRUP

DURING THE LAST week in July Norway will celebrate the nine hundredth anniversary of the death of King Olav, who fell at the battle of Stiklestad in 1030, and the establishment of Christianity in Norway. One might add that the celebration will commemorate the union of the Norwegians into one people and the establishment of an independent nation, in so far as a fixed date may be set for such processes in the development of a race.

It is true that King Harald Fairhair had already in 872 united Norway into one kingdom, but after the death of his son, King Haakon the Good, the kingdom again fell apart. It is true too that King Harald's grandson, Olav Trygvasson, had introduced Christianity into Norway, but when he died, in the year 1000, the Norwegians had, in great part, reverted to paganism. Norway was at this time again divided between the Swedish king, the Danish king, and two Norwegian jarls. Besides these there were some local chieftains, several of whom called themselves kings.

Such was the situation in Norway when the young King Olav Haraldsson, later called Saint Olav, landed in 1015 from his viking ships, which were really not war ships but ordinary merchant craft. He was then a young man in his early twenties.

He was the son of a local king of the race of Harald Fairhair, and his father was dead. Olav's mother married another local king, and in the latter's household Olav grew up. But Olav despised his stepfather, to whom, because of his own ancestry, he considered himself

greatly superior. The sagas relate several instances of the boy's disrespectful behavior. He received, however, the usual education of a man of his social rank at that time; he was taught the use of weapons, and he took part in athletic sports. At the age of twelve he was given a viking ship of his own and set out upon a viking expedition, that being the accepted method of acquiring capital among the upper classes of the Northern countries in that day.

The youthful Olav roamed far and wide, fighting and plundering in England, where he vainly besieged London, in France, where, according to one authority he was baptized in Rouen (another authority states that he was baptized at the age of three by Olav Trygvasson), and on the Pyrenean peninsula, where he undoubtedly penetrated as far as the Straits of Gibraltar. During these ten years in foreign lands he learned to know not only Christianity, but the feudal, medieval civilization of Europe. And in these countries he probably acquired the capital necessary to finance the threefold aim which he presumably had in mind when he landed in Norway in 1015: to drive out the Danes and the Swedes, to become sole king, and to introduce into Norway the new West-European culture, in which was included the Christian faith.

Only in part was he able to accomplish these tasks during his life. He was able to overthrow the rule of the chieftains and local kings, and he came to an accord with the Swedish king. The Danish king, however, refused to give up his claim to his part of Norway, but he was fully occupied with wars elsewhere. And so, during a number of years, Olav Haraldsson was, as the sagas express it, the one who "alone bore the name of King in Norway."

Olav was a stern ruler. He introduced Christianity by the same hard-handed methods that Olav Trygvasson had used, with sword in hand. Those who did not willingly adopt the new faith were exiled, mutilated, or killed. But the king also brought priests with him and built churches. By so doing and by the introduction of canon law, he gave Christianity a firmer foundation than it had previously had.

Politically, it may be said that King Olav introduced into Norway the feudal system, which had now become the political system of Western Europe. While the old Germanic social order was tribal, with many chieftains, Olav centralized the power of the state in the king. The king became God's representative in the land, and his officials, "the king's counts," became his local representatives, holding, under the feudal system, fiefs from the king. In Norway, as elsewhere, the old families of the nobility resisted this arrangement. Relations with



THE CHURCH AT STIKLESTAD

them became no better when the king passed by the higher nobility and attached to his court and his administration men of the lower orders of nobility and even men of low birth. To those of high station, who were accustomed to being governed by laws of their own, it seemed particularly unreasonable that the king should demand that they also should obey the king's law, and that the king should punish the crimes of great and small with equal severity.

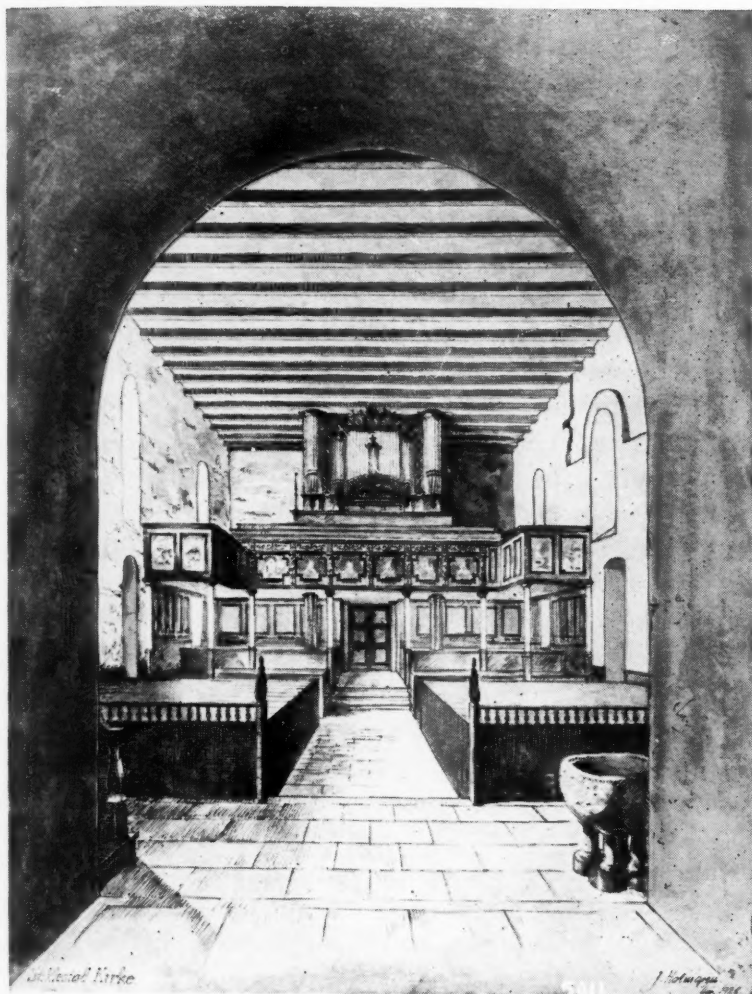
The result was that the disaffected nobles, especially those from the district about Trondhjem, joined forces with the Danish king, who had finally found time to look after his Norwegian interests again. The Swedish king joined them, and Olav, without having suffered any decisive defeat in battle, was compelled to flee the country because he and his cause had been deserted by all. He betook himself to his brother-in-law, the Grand Duke Jaroslav in Russia. There he lived

for some years, downcast over his fate, and had some thoughts of undertaking a crusade to Jerusalem. In the meantime, word reached him from Norway that many were dissatisfied with foreign rule. Then he decided to go back, retake his country from the foreigners, and again ascend the throne of Harald Fairhair. With about two hundred men he set out on the long journey from Kiev to the Baltic Sea and thence through the trackless forests of Sweden to the Trondhjem district of Norway. On the way his army had increased to 1200 men. One authority has it that the king had only Christians in his army. But this is certainly not true. There were pagans in the "holy" king's army, and a rather low rabble as well. For Olav promised that his new followers should be given the estates of those of his opponents who fell or were compelled to flee, so that there were prospects for great winnings.

At the end of July nine hundred years ago the king crossed the boundary line of Norway and halted his army at the farm Stiklestad, near the upper end of the Trondhjemsfjord, that is to say, in the center of the rebellious districts. Obviously, his plan was to exterminate his opponents and to deprive the mightiest families of the property which was the foundation for their power. To Stiklestad came also the army of the leaders of the opposition—the peasant army, as it was called because, unlike Olav's heterogeneous and hastily gathered army, it was composed only of chieftains and their peasants.

The battle took place on the 29th of July. The king had divided his army into two parts, a Christian wing and a pagan wing. He himself, together with his doughtiest warriors, stood on a mound with the Christians on his right and the pagans on his left. The saga relates that the king slept but little the night before the battle and spent much time in prayer. The day of battle began with chanting by one of the king's bards. This was followed by a mass, and then the battle began.

The king's army rushed to the attack with the cry: "Forward! Forward, warriors!"—the old battle cry of the vikings. The peasant army cried: "Doughty! Doughty peasant men!" In the beginning the king's army advanced, but the peasants soon forced it back again. The king's golden standard fell to the ground when its bearer was killed. Another took it up, but nothing was of avail. The king's men were hewed down about him. The king himself was wounded in the knee. As he supported himself against a rock, one of the chieftains, Tore Hund, thrust a spear into his abdomen. As he died he received another thrust in the throat. The battle ended with the flight of the king's army.



INTERIOR OF STIKLESTAD CHURCH

This battle, which in itself was no more notable than many similar battles, had, nevertheless, exceedingly far-reaching results. Despite the king's death, or perhaps just because of it, and despite the defeat of the king's followers, the battle of Stiklestad gave the impulse to a development in Norway which resulted in the attainment of Olav's threefold aim—the freeing of Norway from the domination of foreigners, the centralization of power in the person of the king, and the conversion of the people to Christianity. It marked the end of the pagan viking period and the beginning of the new, Christian Middle Ages—the glorious history of Norway.

How did this happen?

In the first place, the Norwegian chieftains were probably not particularly pleased with their victory. They had, to be sure, overthrown their opponent, but the domination of foreigners remained. Even though there was at that time no national feeling in the sense in which we know it, the foreign régime which was then in power was not liked. After the battle strange rumors spread through the country. Miracles had taken place in connection with the body of King Olav. His hair and nails had continued to grow after his death and church bells had rung of themselves. He began to be looked upon as a martyr who had died for his faith. A total eclipse of the sun which occurred a month after the battle was taken to be a visible sign of God's wrath at the slaying of the king. Myths grew up concerning him. It appears that two powerful men, King Olav's court bishop and Einar Tambar-skjelver, who was a feudal lord and aspirant for the title of Jarl, used these rumors and myths for the furtherance of their political ends. Just how this was done we do not know in full detail, but at any rate King Olav's body was disinterred and placed in a vault in Clement's Church in Trondhjem on the third of August 1031, a year after the battle. Each year, on that day, a mass for Olav was celebrated under the name *Translatio Sancti Olavi*. An assize was held, and, with great popular acclaim, King Olav was declared to be a saint. On the other hand, no formal canonization by the Pope has ever taken place. But the cult of the new saint found, nevertheless, widespread adherence in all the Northern lands. Churches were dedicated to him, towns adopted him as their patron saint, and all through the Middle Ages pilgrimages were made to his grave, just as the Catholics of our day make pilgrimages to Lourdes and other holy places. While the resting-place of the king's body can no longer be definitely fixed, what purports to be an arm bone of his is preserved as a relic in St. Olav's Church in Oslo. The Catholic Church has also long since acknowledged Olav as a saint, and he has his altar in Rome.

This widespread cult of St. Olav has left traces over all Northern Europe in both ecclesiastical and secular art, and his portrait is to be found on many ecclesiastical objects—on altar paintings, in prayer books—and on such secular things as the coats of arms and seals of cities. During the Jubilee in Trondhjem there will be an exhibition of all these Olav portraits, the result of prolonged search by collectors. The Catholics have arranged a pilgrimage to Stiklestad and Sigrid Undset has given a banner to be carried in the procession of pilgrims.

*

What manner of man was this Olav who became Norway's national

saint and a symbol of the uttermost significance for the development of the nation? Even though we lack material for an entirely accurate and exhaustive characterization of him, it may be said that he was certainly no saintly man, nor did he have a deeply religious nature. When, at the age of twenty-odd years, he returned to Norway from his viking expeditions, he was, in outward appearance, not very tall but strong and sturdy. As the years went by, he was inclined to take on flesh. He had light reddish hair and beard and a piercing glance. The sagas relate that one might well fear to look him in the eye when he was angry. He was an athlete, skilled in the use of the bow and in swimming, and furthermore he was clever with his hands. He was, among other things, an excellent wood-carver. Even though he came home with priests in his train to christianize the country, his point of view in many things was still that of the viking. He was a decidedly robust character, fond of battle, wine, and women, and he can scarcely have dreamed of ever becoming a saint. There are still in existence some verses written by Olav, some of them while he was still a viking, and some after he became king. They show a temperament that was warm-blooded and strongly erotic. There exist also other reliable evidences of his strong sensuality. But it was a sensuality that was bound up with esthetic appreciation, for the Royal Saint possessed taste for beauty and for poetry. But he was by no means an ascetic as regards either Venus or Bacchus. He held strictly to the precepts of the Church, as became a man of his standing, but it is not likely that he had any profound convictions. His most outstanding characteristics were ambition, obstinacy, pride, a fiery temper and, possibly, avarice—characteristics which certainly are not typical of truly religious natures. Snorre, the author of the *Sagas of the Kings*, says of him and of Harald Haardraade: "Never did I find two men so alike in disposition. They were both very wise and valiant men, desirous of property and power, domineering, not condescending, imperious, and severe in punishment." Olav can scarcely be said to have had a particularly winning personality, at any rate in his younger years. The bards do not employ, when speaking of him, such glamorous words as they do when they sing of Olav Trygvasson. Neither did Olav have many friends. But he was a just, upright, and faithful character. He was a man of order, perhaps a trifle pedantic. But he was also an excellent organizer and lawgiver. He laid the foundation upon which the kingdom of Norway was built during the Middle Ages. He was plainly one of those who grow with increasing years, with their prob-

lems and with adversity, and he seems also to have become a little more friendly and companionable in his later years.

Although Olav, as we have seen, had no special gift for religion, he was, none the less, a great man and a great king. Even though we can no longer accept the ideal picture of him which the myths have created, according to which his battle at Stiklestad has been rewritten after the model of the story of Christ's Passion, and according to which he has become a devout hero who fell in the battle for Christianity against paganism, and even though we are not able to see the battle of Stiklestad as a crusader's battle against pagans, yet Stiklestad will never be blotted out of the memory of the Norwegian people. He lost the fight, but the myth of his saintliness won the final victory.

This same myth cast over the ancient Norwegian royal line a glamor which outweighed the greater distinction which a longer line of ancestry had given the royal houses of Sweden and Denmark, and it made the house of Harald the accepted royal family of Norway. In this way Olav's sainthood prevented the kingdom from being split up into minor kingdoms, as happened, for example to Germany. And the Europeanization of the Norwegian viking community, for which he more than any other one man, laid the foundation, proved to be durable. His organization of the State prevailed, and his Europeanization of the old Norwegian social order marked the beginning of a new period in Norway, one which accepted Christianity. The new Christian customs and manners brought about a change in the inherited concepts of the people, and their daily lives from the cradle to the grave were transformed. The doctrines of the new faith in themselves may have been of less significance in this connection than the new customs and the new ethics which Christianity brought with it.

What took place in Norway in the years immediately preceding and following the battle of Stiklestad was nothing less than a complete revolution in the daily life of the people and in their ideas, not only concerning religion but also culture and social and national affairs.

For this reason, the 900 year celebration which is to be held in Trondhjem this year under the auspices of the Government is not merely a Church Jubilee in honor of a saint, but a great national memorial celebration for one of the great founders of our nation. It is not for nothing that one of the ancient chronicles calls him *Perpetuus Rex Norvegiae*, Norway's Eternal King.



ALTAR PIECE OF TRONDHJEM CATHEDRAL, LONG IN THE NATIONAL MUSEUM
AT COPENHAGEN BUT PRESENTED TO THE CATHEDRAL ON THE
OCCASION OF ST. OLAV'S JUBILEE

St. Olav and Norway

By JÖRGEN BUKDAHL

ON the 29th of July, 1930, Norway celebrates the nine hundredth anniversary of that battle at Stiklestad in which Olav Haraldsson fell, but from which he arose again to reign forever as his country's Saint and King. Seen in its bare, historical connection, the Battle of Stiklestad has no great significance; there a king fought for his kingdom, lost the fight, and was himself slain in battle. And there one might expect the story to end. But Time

turns its wheel, elevating one or crushing another; it does not hurry; like the mills of God, it grinds slowly, but it grinds exceeding small. For besides its outer aspect, which takes note of the shifting tasks of the times, of conditions and states of worldly affairs, history has an inner aspect, which looks inward upon a world where that which is small often becomes great, and that which is great becomes small.

The simple and the wise say: It is spirit

that is power. It is the spirit that makes its influence felt from within in history; it recreates the outer aspects and mocks our rationalistic attempts to establish a connection between cause and effect. Can a defeat become a victory? And all the Austerlitzes we win, do they crumble away and end in solitude upon St. Helena? The mill of history grinds on, grinding small things great and great things small. We are the slaves of matter, but when the great moments come it may happen that we are released from captivity; the miracle occurs, and matter bends its knee to spirit.

This is the content of the saga of Saint Olav.

II

Let us first consider the outer history—what apparently happened, using the word “apparently” in its literal sense. Let us see what the source writings say of Olav’s external fate. The last person who has investigated these writings and brought order into them is the young historian, Johan Schreiner. Olav was a son of Harald Grenske and was of the family of Harald Fairhair. In his early youth he fared forth as a viking, to the west and to the south. He went to England and to Spain, but particularly he sojourned long in Normandy, where one of the source writings reports that he was baptized at Rouen by Bishop Robert, a brother of Duke Richard. Here Olav saw a government that was firmly established on the foundation of Christianity. Perhaps it was in these years that the idea took form to which later in Norway he was to devote his life, and which he was to dedicate with his death. When, in 1015, the Danish King Knud the Great sailed for England to subdue that country and took with him Eirik Haakonsson, who was his Jarl in Norway, Olav decided to return home. He was then twenty-five years old. He had a kingdom to win and a problem to solve. Because of geographical and political causes, the kingdom of Norway

was very loosely united. There was internal strife between the minor kings and the nobles. Olav attempted to make use of all this to further his own aim, which was to unite the entire kingdom under one crown upon a Christian foundation and thus to continue the work of Olav Trygvasson. His chief opponents were the leading men of the old régime: Sven Jarl and Einar Tambarskjelder. These he defeated at Nesjar in 1016. He now began to realize his idea of the kingdom, but he had enemies both at home and abroad. At home it was the nobles who were reluctant to subordinate themselves to him, and abroad he had the Danish and Swedish kings against him. He was compelled, therefore, to carry on a double political fight. At home he sought to join himself to the lower aristocracy in order to have allies against the great nobles. Abroad it was necessary to win over the Swedish king so that, together with him, he might defy the mighty Knud the Great of Denmark. Both plans failed. As so often happens, his political defeat abroad led to his political downfall at home. It is true that Knud met defeat at Helgeaaen, in 1026, at the hands of the Norwegian and Swedish kings, but he subsequently made his peace with Sweden. Thus Olav was isolated. By taking his position in Öresund, Knud bottled up Olav’s fleet and Olav was compelled to abandon it and find his way home by land. At the same time his army began to desert him; his kingdom was breaking up. The mighty chieftain of Jären, Erling Skjalgson of Sole, was killed by one of Olav’s men and the peasants revolted against their king. Knud landed in the south of Norway with a mighty army, the people flocked to his banners, and Olav was compelled to flee. He journeyed first to Sweden and later into Russia. At the Öreting Knud had himself proclaimed king, and Haakon Jarl was appointed to rule the country while Knud sailed to England. All was lost.

Far in the interior of Russia Olav had plenty of time to ponder upon what had befallen. Had he played for too high stakes? And what was the reason for his defeat? First and foremost, there were his foreign policies—his relations with Denmark; but he might, perhaps, have managed that had it not been followed by desertions from within. His own people, those for whom he sought to win the kingdom, had fallen away from him—had even attacked him from the rear, when it no longer seemed expedient to follow him. But back of all this lay another reason. He had wished to extend and establish Christianity in Norway, especially in the eastern part and in the valleys there. Along the coast it was already better established. This was not an opportune thing to do, particularly in view of the fact that he had his political foothold in the Uplands and in Hedemarken. The great nobles had followed him because he delivered them from the kings, who bled them white with taxes. However, once they were free, Olav's power began to waver and they deserted him chiefly because he wished to introduce Christianity. Did Olav think of this over there in Russia: that he had lost, among other things, because besides fighting for power and for the kingdom, he had also fought for an idea?

This we do not know. We are modern sentimental human beings, and we cannot enter into the mentality of the Middle Ages. The truth of the matter probably is that for Olav his policy and his idea were one. They were not given to reflection in those days, and they did not separate these two matters from each other. Individualism was not yet invented and they knew nothing of the Ego. Many years were to pass before the coming of the Renaissance, which was to give birth to these ideas.

When Olav, out in Russia, heard that Haakon Jarl was dead, he immediately began preparations for his return home.

He began again from the beginning, negotiating with the Swedish king, who was willing to form an alliance to weaken the power of Knud the Great of Denmark. Olav went to the Uplands, where he had previously found support, but this time he was unsuccessful and he returned to Sweden. Then he armed himself for the last battle. He decided to move on the Trondhjem district. There were not many Norwegians in the army which, in midsummer, 1030, marched down through Vårdalen. Most of the soldiers were Swedish. Then came the battle of Stiklestad. The opposition on the part of the peasants and the great nobles was overpowering. On the afternoon of July 29, Olav was slain.

III

It is from this time that his inner history began and Olav went out of one historical sequence and into another. Olav Haraldsson became Olav the Saint and miracles took place at his grave. Through the outward history's tissue of politics and strategy it was seen that he had died for the cause of Christianity. The drama of his life had become one of Golgotha. Through the outer fabric an inner truth became visible. Myths grew up about him and explained his history in the light of the figure of the Saint, and finally he was translated to Heaven as *Perpetuus Rex Norvegiae*, Norway's Eternal King. Later kings held the land in fief to him; they were his deputies on earth. The few real characteristics that Olav Haraldsson is known to have possessed have been almost entirely erased; in the figure of Olav the national and religious concept of the kingdom is now symbolized. His body, which on a dark autumn night had been buried down by the bank of the river Nid, was exhumed. It was enshrined and placed on the high altar in Clements Church. And later, when a church was built over the spot where his body first had lain, it was moved thither. This church became the Cathedral of Trond-

hjem, and the entire North made pilgrimages to it. The skald, Torarin Lovtunge says: "There lies the pure, blessed King with unbroken body; the hair and the nails grow as though he were still alive. Bells ring of themselves over his shrine. Candles burn on his altar. A multitude comes and kneels and prays for help; the blind and the dumb come thither and find healing." From this time on he, who previously had sown dissension, has become the rallying point for the work of freeing Norway. That which was sown in corruption arose in strength. Thus he has his history even after his death, in the mind of the people, in its dreams, its longings, its hope, its faith; he is there helping to transform the land, to build a kingdom out of a country rich in opposing elements. For Olav Haraldsson, who, passing through the straits of death at Stiklestad, became a sainted king, is not an esthetic symbol, but an active one, becoming a reality in the everyday affairs of politics and economics. Miracles continue to occur at his grave. We moderns interpret them otherwise than did the direct and naïve mind of the medieval.

But the miracle becomes no less a miracle for that. How could a Saint-King arise from Olav Haraldsson? That is the question.

I have in the foregoing given a sketch of Olav in so far as authoritative records have anything to say about him. We have seen here a picture of a man who, like other pretenders, fought to win his kingdom. He employed every trick and artifice and assassination and incendiarism followed in his train; there is something intensely dramatic in his destiny, something unflinching and indomitable that casts a heroic light over his career. He was a man apart. There was something of the opportunist in him, and something of Don Quixote; something of the tactician who keeps close watch upon the state of affairs in foreign politics, and something of the hero of the faith who is sure

of his mission and his cause. Yet, the events of his life do not give us a comprehensive picture of his character—of his heart or, if one prefers, of his soul. In his conduct he was scarcely more pious than the men of his time, and yet there was something magical in him which has since become the vital spark in his destiny. A new life was born in him which time could not conquer when it blotted out Olav Haraldsson and put an end to his career on the 29th of July, 1030. One might say that it was a Christian Olav who was born within the pagan and the viking. We do not know much about his relation to Christianity. He encountered it in Normandy and the oldest records say that he was baptized in Rouen. But through the verses of his friend Sigvat we may at any rate see a reflection of the new faith. Politically the introduction of Christianity was, indeed, one of his aims, and, to go to the heart of the matter, it was the one that led to his downfall. In the sagas—both that of Snorre and that handed down in legends—we catch a glimpse, through the fiction, of the new life that was born in him and of his attitude toward the faith. And we have preserved the statutory provisions concerning the political status of Christianity. We have but little direct knowledge as to his personal attitude toward God. It is probable that in him paganism and Christianity fought their last battle, and Christianity was victorious through his defeat. It is for this reason that there is a Good Friday sentiment attached to the battle of Stiklestad—indeed, the old legend has it the sun was darkened on that day. Olav Haraldsson is almost completely obscured by the Saint. It is like the seed in the earth. When it sprouts into new life, it dies in its old form, but if one digs it up one sees among the root filaments some old, withered husks. They are all that is left of the seed which is the first cause of the new, growing plant. So it was with Olav. Digging into the historical records

we find as the cause of a widely spreading plant the corruptible body of a man, the remains of a broken form still clinging to the new plant to which the seed has given birth.

Now we come to Snorre, who in his saga knew something of this relationship and who describes just this growth from seed to plant. Some of his historical premises are incorrect, but the figure of Olav he presents has truth and warmth, a vital power, because Snorre continuously maintains a psychological connection between Olav Haraldsson and the Saint King. We must pause a bit with Snorre, for it is his work that has brought the figure of Olav into literature. His saga is one of the chief works of the literature of medieval Europe. It is imaginative writing which comes closer to life and reality than the most closely observing record of dates and events. It may be that personal reasons entered into his attitude toward the *Saga of Saint Olav*. He gave to it something of his heart's blood, and there is a secret fervor in it that betrays him, a devotion, a tenseness that gives it an extraordinary exaltation, a hidden pathos which in the concluding chapters comes to the fore and recreates the historical material into a vision in which the Saint King becomes a redeemer also for Snorre himself, consoling him for the misunderstandings—both within and without—from which he also had suffered. Life had not gone well with Snorre. He had lost his father early, and his mother had been a poor guardian who had wasted his property. He was brought up as the foster son of Jon Lopston at Odde. It is certain that he had a difficult disposition. It made him solitary and an outsider. His was the soul of an artist, sensitive and easily offended and a sense of hopelessness must have harried his spirit. Desperation and discouragement were his secret portion and this made him fickle and undecided. The *Sturlunga Saga* intimates something of his cowardice, for he was

not courageous in the viking sense of the word. He was married at the age of 21, but the marriage was not happy. Then followed a few years during which he plunged into life of all sorts. The saga hints at his inconstancy in the realm of Eros. He was a skald; he wrote laudatory poems, and he defended himself against his environment by writing lampoons. At the same time he developed into a successful dealer in farmlands. Soon he was the most powerful man in Iceland. He was elected "law-speaker," and it was not long before he occupied a leading position. Aside from these facts it is difficult to obtain a clear evaluation of Snorre's character. If one seeks in the historical records for his traits, the result is not particularly appealing. He is deceitful, covetous of power, craven, and his motives are not always pure. But the historical records contradict each other upon these points, or they are in hopeless confusion. It is evident that Snorre was not understood. We must look deeper than the mere events of record. Snorre's character did not lie on the surface, nor did it function according to any formula. It was devious, and for that reason its separate manifestations might contradict each other. Seen from a broader viewpoint than an historical record of his deeds it was still consistent in its way. The circumstances of the times also played their part. In many respects Snorre marks the close of Iceland's flourishing literary period. The saga was becoming literature. It no longer clung closely to its historical origin, which was kept alive by oral tradition. Free imaginative themes came swarming in, and not more than half a hundred years were to pass before the art of the contemporary saga was to perish. The so-called sagas of the past became dominant. In Snorre we see the first intimations of these tendencies, and they contribute to the deviousness of his character. In his career one notes something of a breaking up of the North-

ern ideals. He is soft and inclined to avoid battle. His weapon is the lampoon. He is a man of compromise—one who does not willingly face peril.

At the home of Jon Lopston at Odde, Snorre lived in the center of the historical and literary life of Iceland. There was a large library and it was no doubt here that Snorre first became acquainted with the sagas concerning Olav the Saint. There were several of these. Some of them held closely to the saint idea and were full of miracles; others included more historical and political matter. Perhaps Snorre began even then to make plans for the writing of a work about Olav, one which should reconcile the source writings and cause a distinct figure to grow out of them. Later on life was to give him an inner relationship to the destiny of Olav, and this was to become the art and the spirit of his work. We can, of course, only conjecture. But there were sides of Olav's character which corresponded with similar characteristics in Snorre. The work is dominated by a spirit of self-examination and self-judgment, however unconscious it may have been. This seems to me to be the most intimate explanation of the special position which the *Olav Saga* occupies in *Heimskringla*. It is not alone the historical interest that has given this saga its exaltation. Snorre has put more of himself into it than he has into the other sagas of the kings. There was something of his own youth that was present for him when he wrote of Olav, the tragedy of the indomitable. He made sovereign use of his material, and brought out what connections that he had use for, explaining Olav through fictitious monologues and dialogues, he placed him in a series of situations which illumined the various sides of his character, and underscored and emphasized some things and suppressed others, while at the same time, in the essentials, he sought to have firm ground under his feet in the historical

and geographical domains. He had been in Norway, and he had made good use of his eyes and ears. It was 200 years since Olav had lived, but tradition flourished both orally and in writing. Then the country itself was there as it was in Olav's time, an immovable scenic setting for the great drama that glowed in his mind. His saga is filled with landscape pictures which are as clear and sharp as etchings. It was Skule Jarl in particular that Snorre visited. They were of similar minds and both belonged to the past. They talked of literature and sang lays for each other and Snorre rested here after all the strife at home.

After his return to Iceland he set about his work. It is certain that he had in his library most of what had been written about Olav the Saint. He made especial use of the book of his fellow worker, Styrmr. This was, more than anything else, a huge collection of material drawn from both the older and the later source writings. Snorre surely had these also, both the oldest independent saga of Olav, which is something in the line of a collection of anecdotes, vividly told, but without connection, and also the so-called *Middle Saga*, which is an expansion of the older saga with new traditions added. He also had fragments of a collection which was later called *Ágrip* (*Epitome*), because both the beginning and the end were lacking, and he had parts of the *Saga of the Foster Brothers*. Possibly Snorre may have had also the so-called legendary saga which built further on the two above-mentioned works, but in a somewhat abbreviated form. And then he had the living tradition which he had seen and heard in Norway. Finally he had his own lot, his own knowledge of humanity in general and of himself in particular.

In contrast to the legendary sagas, Snorre first fits Olav into a human pattern.—He was greedy of power. King Sigurd remarked upon this: "You have not small affairs in your mind, Olav. Your

plan, in my opinion, bears witness more to lust for power than to caution." Later on Snorre says: King Olav was a temperate man, taciturn, generous, but desirous of property. Olav was fond of women. He mentions it himself in one of his verses as a sin. He was also self-willed and narrow-minded, and he often won his victories by guile. Neither was he especially a man of battle. He fought when it was necessary, but he did not shun compromise as means for attaining his ends. There is a decided bent toward opportunism in his character. He does not flame out in forgetfulness of self, but weighs and values things. He is something of a practical politician. Snorre gives Caesar all that Caesar should have, let God have that which is His later on. —As one sees, Snorre has emphasized in Olav his own deficiencies in character, those which were apparent to the eyes of his contemporaries: the lust for power and for property and the fondness for women. With special pleasure has Snorre dwelt on Olav's manual dexterity, telling how he carved a king's head on his ship. Snorre himself possessed this dexterity. The *Sturlunga Saga* says: "that he was skilful in everything that he did with his hands."

Olav was a skald also. There are in the saga verses of his written at times of great emotion. He had visions, too, for example, the beautiful one when he was returning from exile in Sweden and Russia and rode through summer-green Värmland and looked upon the land for which he had fought all his life. He rode alone and memories came to him: "Strange things came to me in that hour. As I looked west from the mountain I looked down over Norway. It came into my mind that many a day had I been happy in this land. I then had a vision that I looked out over all of Trondhjem and then over the whole of Norway, and the longer this vision remained before my eyes the further I saw, until I looked over the

whole world, both land and sea. I recognized plainly the places I had seen before, and I saw with equal clearness the places I never had seen, and some of which I had heard report, both inhabited and uninhabited, as wide as the world is." These are beautiful words. It is as if the mortal and corruptible in Olav were dissolved and he were initiated into a new life through what was soon to happen. There is a Maundy Thursday calm in his words. Many a day had he been happy in this land. How human! How sad!

Then Snorre brings his hero to Stiklestad and Olav is slain there on Wednesday, *quarto kalendas Augusti*. Now come those beautiful pages describing the portents and miracles at Olav's grave. Snorre, who has hitherto been sparing in his use of the legendary saga—he had made use of it once or twice, and then with rationalistic abbreviation—now permits the legend to overgrow his own text. On summer nights one sees tall candles burning over the spot where Olav's body lay. There are miracles, and Snorre relates them all, calmly and as matters of fact. But he chooses from the legendary saga such material as will not destroy the picture he has drawn of Olav. Here Snorre's art is at its best where he draws the legends' reflection of Olav and enlarges its dimensions. The form has altered, and the outer verisimilitude has broken away from its relation to reality, but a new verisimilitude appears. Snorre writes without reserve of these portents and miracles, for now Olav has burst the stone walls of reality. He now storms the heavens.

Later researches have established that the *Olav Saga*, which occupies a middle place in *Heimskringla*, is the first part that was written of this book, and further that Snorre published it as an independent work with a little foreword. Later he worked out the other *Sagas of the Kings* and inserted his old book in the place which it should occupy accord-

ing to the historical sequence. He remodeled it but little, did not touch its central structure, which deviates greatly from the other *Sagas of the Kings*, which, among other things, are more economical in the use of legendary material. It stands in the middle of his *Sagas of the Kings*, which slope sharply to both sides, and about its summit lie the golden clouds of legend. It pierces upward out of history and into another world. Snorre had now placed his childhood hero in the frame of his own country's history. And he had thereby expressed his thanks to Norway for the hospitality she had shown him at a time when jealousy and pettiness were on the point of overwhelming him on his native island. Perhaps he was thinking of the peaceful, cozy winter evenings with Skule Jarl when he wrote these words of King Olav: "It came into my mind that many a day had I been happy in this land."

IV

I have dealt thus at length with Snorre and his relationship to the *Olav Saga* because his is the only work that gives a decisive picture of the inmost Olav, the man behind his work and his strategy. Rightly or wrongly, we encounter here, at all events, a breath of that spirit which was the human power in the politician and which is effective beyond the historic sequence in which men belong. For what history relates is only the reflection of the facts, just as the moon can shine only after the sun has set. Its light may be sharp, but it has no power, no warmth, no fire. Nothing comes from it that can call forth the secret processes by which life grows. Here lies the difficulty concerning Olav. It is from the reflection that one must try to guess at the shield of light. Therefor I chose Snorre. When he came to Norway the fame of Olav still lay like an evening glow over the land. We may find some musty documents and put the facts together, thus and so it happened 900 years ago, but to evoke from

these a living man, a man who was something more than that to which his mere deeds bear witness, that is impossible. Olav was also something in himself, a world of hope and faith, of despair and defiance, a whole made up of spirit and nature, a personality, as it is called, who influenced his environment and set something going. All that he was in himself is—aside from Snorre—almost a sealed book to us. We are deprived, therefore, of that which is most important to our understanding and judgment of him. It is here that the critical historian errs, when he attempts to resurrect the man from the true source writings, and to lead this eager, heroic life back to a few old documents, fragments of bone and paragraphs of the laws. Something of the royal sovereignty of life is thereby violated. There are ways in which a man can act more dangerously than through deeds. The word is a sharper weapon than the sword.

But in our attempts to understand the soul of Olav we encounter another difficulty which I have already mentioned. It is impossible for us to make ourselves his contemporaries. It is here, perhaps, that the historian meets his greatest difficulty. He evaluates and sums up events from the standpoint of his own mentality, perhaps from his own outlook on life or from his own political views. As children of the Renaissance we are barred out from a direct understanding of the Middle Ages. To the medieval mind life and existence were one, and so were reality and phantasm, the exterior reality and the inner. We separate these things from each other through a cogitation which is our mode of thought. We are dualists and dialecticians. We delimit ourselves as individuals, and our ego consciousness is our fate. The people of the Middle Ages knew nothing of this. They *existed*. They developed and grew and continued to grow. They were not inhibited from within, as was Hamlet, the tragic hero of

the Renaissance. They did not ponder the question: "To be or not to be." They were. From this comes the sublime and unforgettable glamor of the Middle Ages, the impulsiveness, the vitality, the boldness in statecraft, in literature, and in scholarship. The Crusades, the Empire of Charlemagne, the works of Dante, the philosophy of the scholastics—what exaltation, what daring, what fund of reserve lies back of them! We moderns with our inhibitions and our mental reservations stand quite speechless before them. It is the same with Olav's aim of conquest. It is as if the man would storm the heavens. No, we cannot make ourselves his contemporaries. Our modern consciousness intervenes between ourselves and a complete understanding. That is one of the reasons why we impute to Olav national and religious viewpoints, and build into his mind a great many elements which were unknown to him. He was neither "national" nor "religious." These concepts were not released in his consciousness. He *was*. As an existing factor he was both national and religious. He was one with his idea. Nay, he was his idea; it developed through him. It was not a captive balloon from which he, up in the clouds, spied out everyday affairs.

And now we come to his great Jubilee, which is to be observed the world over. That little battle at Stiklestad between a few thousand men made an echo and laid bare something of the inner destiny and history of humanity, to the consolation of some, and to the confusion of many. This Norwegian king walked again after death; one can do that only if one has, besides the outer qualities, inner ones as well. The legend relates that there were miracles at his grave; the blind saw, the deaf heard, and the palsied rose up and walked. He was called upon for help in years of want, and behold, the tree of life grew green again and bore fruit. The year of want is upon

us now, a year of discord and dissension, when the spirit is betrayed and matter triumphs. Does more than a mood remain of that great drama of 900 years ago, more than the murmur of the trees in the summer wind over the green plain of Stiklestad? Can he also liberate something in us and give us consolation? Like a mighty shadow his fame falls upon the land for which he fought, the land which he lost and won again in high heaven. He dedicated us to concord, he established us in a fellowship broader than the narrow national bond and in the faith that real victory springs up from defeat, that only after the body is broken does the spirit come forth. We may draw courage from this in a time that has made us emigrants, even though few of us emigrate to America. Yet homelessness aches within us. We too have dreamed of great things, of kingdoms we would found, of ideals we would maintain, of the conditions of corruption that we would destroy to free our souls from captivity. We have seen our kingdom overthrown, our ideals broken down and mocked, and we have seen the worms gnaw at the root of the tree which we had thought would grow green above us and give us shade and shelter in days of evil weather. We became emigrants, perhaps not in the outer world, but in the inner. Then we understood Olav, who was compelled to flee far into Russia to prepare himself to win back his kingdom in a new way and at greater expense. It is expensive to have ideals. One is always pinched between them and reality.

The emigrants' saint is Olav. The spirit is homeless, and we have become the slaves of matter and of things. We have become worshippers of reality and its delusions. At such a time we do homage to the man who burst through reality and destroyed its delusion. He fell at Stiklestad 900 years ago, but he arose again and conquered history. In him matter bowed its knee to the spirit and history calls him saint and king.



FROM THE HEAD BY FAUSTA VITTORIA MENGARINI

FRIDTJOF NANSEN

1861-1930

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Nansen of Norway

By JAMES CREESE

IN his later years it was difficult to make Mr. Nansen speak in the first person singular. However much the newspaper men might endeavor to have him talk of his great undertakings as though they were personal adventures and achievements, he always contrived to parry their onslaughts and turn the interview from the affairs of his own life, the personal anecdotes and opinions that enliven a reporter's story, to the great themes and the economic and humanitarian aspects of the work that was in his charge. There was no element of conscious modesty in this; it was just that the tragic significance of the things with which he dealt had so impressed themselves upon him that he could not draw personal glory from them. I remember once that an interviewer quoted descriptions of horrors in the Russian famine as recounted by one of Nansen's assistants: "What he saw in Russia," was Nansen's only comment, "was nothing compared to what we saw in Armenia." His tasks were so great that his own greatness did not impress him.

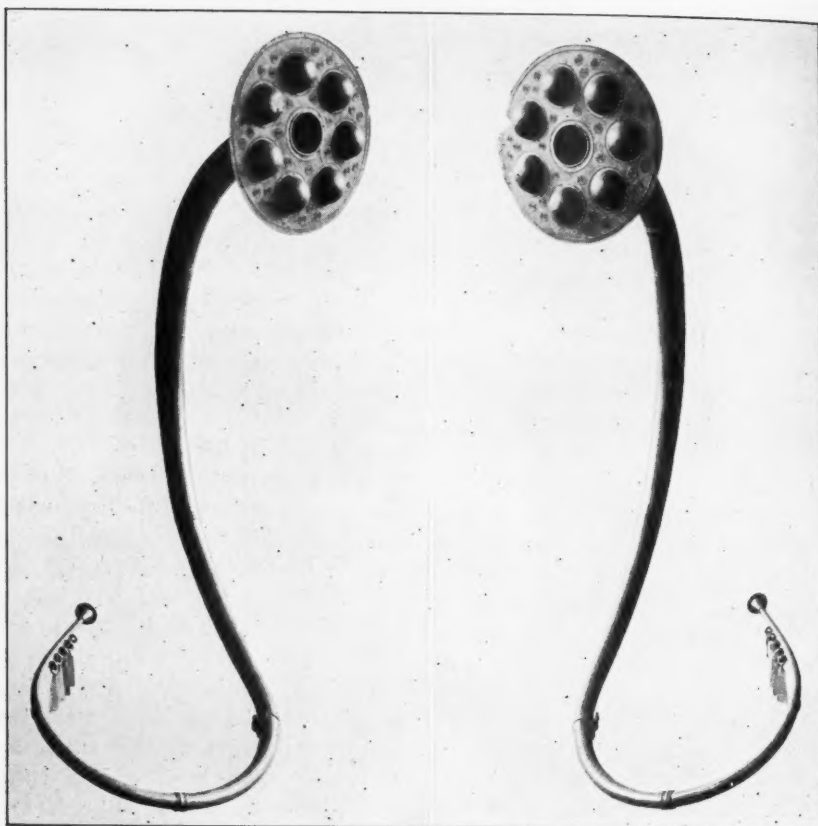
If any nation more than another may be deeply distressed by the death of Nansen it is Armenia. The Armenians had no other friend to whom they could turn with hope. It was pathetic to see them here in America when they gathered about him, as they did wherever he went, with affection close to idolatry, and to hear him with sympathy but with the greatest frankness tell how he had been rebuffed by one power after another to whom he had gone seeking the economic aid that, he believed, would have made this long persecuted and destitute people at last self-supporting and independent. Their desecration is so ancient that the world has tired hearing of it.

Whatever we may think of the political conceptions of the League of Nations—and Nansen believed them most potent for good—we must give praise to humane accomplishments of its relief work, and these were almost entirely Nansen's. Within the assembly he was the unfailing defender of the neglected and the oppressed, and as the League's High Commissioner for works of relief, he gave life and made it endurable to thousands upon thousands. He was entrusted with the great task of finding and transporting to their homes half a million prisoners of war held, long after hostilities had ceased, in the desolate camps of Siberia or in Central Europe. He carried relief to Russia when nineteen millions were threatened by starvation. He was summoned to the Near East to care for half a million Christian refugees from Asia Minor, and he made a place for them to settle. Finally, despite his own protests, he accepted the nearly hopeless task of rescuing the Armenian people who in the short space of three years had lost by massacre and famine one million of their number. For such duties he had the hardihood, imperturbable idealism and staunchness of purpose.

No wonder that at the end his hope was to return to unsullied realms of science, that he longed again for the quiet of the moonlit Arctic night, the "utter stillness, impressive as the symphony of infinitude." He had long been absent from the Arctic, voyaging on seas more perilous than he dreamed of when he chose Tennyson's lines to set above the introduction to his book "In Northern Mists";

"For my purpose holds

To sail beyond the sunset and the baths
Of all the Western stars until I die."



PAIR OF LURS

The Danish Lurs

Aspects of the Religious Life of the Bronze Age in Denmark

By J. BRÖNDSTED

THE Danish lurs occupy a prominent place among the most famous and remarkable monuments of European antiquity. Many have seen them in the National Museum in Copenhagen, others remember them from pictures in books and magazines. As reminders of past glory, they naturally arouse many suppositions and questions.

How old are the lurs? How are they made? How do they sound? Were they sacred instruments, consecrated to the gods?

In the following I shall try to answer questions like these, by briefly stating what we know about the old lurs. In doing so, I shall be led to touch upon certain phases of the religious life of those distant times.

The word "lur" is derived from the old Norse "ludr" which means

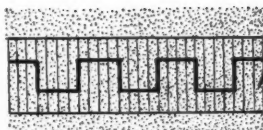
a hollowed stick. It takes us back to the younger bronze age of northern Europe, from the ninth to the seventh century B.C., contemporary with the first iron age of central Europe, the so-called Hallstatt period. Thus the lurs are more than 2,500 years old, by far the oldest metal instruments of Europe.

The lurs are cast in bronze; they are large and nobly twisted wind instruments with very thin walls, so that a 6 1/2 foot lur only weighs about 6 2/3 lbs; they have a funnel-shaped mouthpiece and end in a broad, round disk with dainty ornaments; behind the mouthpiece they are furnished with small, hammer-shaped rattlers; above and below they have rings, intended for the chain or strap in which they were hung on the wall or across the musician's shoulder.

The lurs are masterpieces of casting. Thorough examinations by modern archeologists have shown us how they were manufactured, and with what care and insight the old masters calculated and overcame the technical difficulties. Modern bronze founders have had the greatest difficulty in producing copies of these old, delicately made horns: just a few words about their technique.

As all antique bronzes of northern Europe the lurs are casts, but are not made in one piece, which would have been too dangerous and difficult. They are made in several pieces which were later joined. Around a clay core of the form and size of the cavity of a lur, was

laid a "mantle," likewise of clay. Small bronze props, "lamels," of exactly the thickness intended for the wall of the lur, separated core and mantle. The intervening space was filled with wax. The melted bronze was poured in, thereby melting the wax and driving it out of the other end; the wax was "lost," which gave this technique the name "à cire perdue."



SECTION
OF LUR



LUR BLOWERS

But under no circumstances must the small lamels which held the two clay forms apart be melted. This was prevented by their containing less tin than the bronze of which the lur was to be made, since the melting-point of a bronze alloy is in inverse proportion to its contents of tin. When the bronze had cooled, the clay mantle was chipped off, the core pushed out, and the tube was finished. Thus the clay mold could only be used once.

The tube pieces were then nicked with a chisel and joined, the notches of one edge fitting exactly into those of another. The joint was covered with a bronze ring which had to contain still more tin than the tube, to prevent the latter from melting during this new process of casting. Thus the bronzes were graduated so that the lamels contained very little tin, the tube more, the connecting rings still more. Chemical analysis of various lur fragments has shown this scale to be actually maintained.

But it was not advisable to make a lur one solid piece from one end to the other: the thin-walled instrument might easily be broken in transportation or handling. The old artisans were fully aware of this, and made the mouthpiece with the adjoining third of the tube demountable from the rest. Thus the lur could be taken apart. At last the sound disk was added and the ornaments were punched in, but never on the tube itself which was covered by bast or bark. The lur was finished.

But one lur was not enough. With its remarkable and magnificent twisting in two planes, forward and upward, the lur, as it were, calls for its pendant, claims its mate. And in fact, the lurs are usually found in pairs. Some thirty lurs from the bronze age have been found in different parts of Denmark, and a few in southern Norway, Sweden, and northern Germany. As a rule two are found together, sometimes several pairs, each two always tuned in the same key, thus actually belonging together. This remarkable arrangement in pairs, which is noticed also in other survivals from the bronze age, is probably connected with ancient religious conceptions with which we are no longer familiar. But it is also likely to result from the origin of the primitive wind instrument that gradually was more and more perfected, until it culminated in the splendid lurs.

A pair of lurs, towering high and proud over the heads of the play-



LUR BLOWERS FROM A ROCK CARVING
AT BOHUSLEN, SWEDEN

ers, reminds us of fantastically conventionalized horns of animals. Since the primitive wind instruments were horns of oxen or rams, this impression is correct. As soon as the player discovered that a horn obtains increased strength of sound by being lengthened, the development began. Where nature stops, man begins. The horn was lengthened by metal mouthpiece and mounting, and if the animal horn was discarded and the instrument made altogether of metal, it could of course be made still longer. Thus the first primitive lurs appear, simply curved or slightly twisted bronze horns, like those that have been found in Scania. The wall decoration of a Scanian grave from the bronze age seems to show that they were sometimes played while held under the arm of the player, with the mouth directed backward. From these simple bent horns the development progressed, culminating in the imposing classical form of the big Danish bronze lurs with their beautiful, twisted lines, evidently a conventionalized imitation of twisted horns of animals. A rock-engraving from the southwestern part of Sweden shows us that these big lurs were kept high above the heads of the players. Four lur-players, with swords at their sides and horned helmets on their heads, are represented standing around a ship. One of them is drawn somewhat smaller than the rest, and placed farther down, yet the symmetrical curvature of each two of the lurs shows us that the intention was to represent two pairs of them.

How did the lurs sound? Can they still be played?

Until a few years ago their notes resounded all over Copenhagen, from the roof of the National Museum, on "St. John's Eve," the twenty-third of June each year, according to joyous tradition celebrating the coming of the light Danish midsummer. Solemnly, mystically alluring, softly echoing, the music of the old horns rang over the city, swinging in the warm, gentle evening air from shrill peals to deep and powerful roars. Only a few years ago! Now they are heard no more. The directors of the Museum rightly feared that the thin metal would not be able to resist the vibrations called forth by the changing sound waves, or that it would be attacked by acid infection from the breath of the players, and they have ordered a complete rest for the old instruments. Occasionally lurs are heard in Copenhagen, but they are modern copies.

The lurs were used principally for signalling. Their range is very limited. They possess only the three natural tones forming a chord, thus lacking the tones d, f, a, and b, of the diatonic C Major scale. Accordingly they cannot play melodies requiring the whole scale, but



OBJECTS FOUND IN A BRONZE AGE WELL ON THE ISLAND OF MÖEN

only those few which are built exclusively on the natural tones. It is strange to realize that if the bronze age people had made the tube somewhat longer than that of our largest lurs, by curving it spirally like that of modern horns, they would have given the lur the full range of the scale.

Why did they stop just at this point? Probably because the eye predominated over the ear in the decision of the shape of the lur. When the craving for artistic beauty was satisfied, the development stopped. Thus the lurs do not justify the supposition that a music culture in modern sense, with two voices, and harmonies, existed in the bronze age. But they were splendid signal horns, worthy rivals of the best modern ones.

Were the lurs sacred instruments? It is an obvious conclusion that the bronze age people regarded the magnificent instruments with wonder, and listened with reverence to their notes at religious festivals and processions. But we know nothing definite about this. The few rock engravings of them do not answer this question, and there is no other evidence. Neither the lurs nor the places where they were found give us any information. Most of them have been found pairwise in

swamps which formerly were lakes, and they were doubtless sunk into the water as sacrifices to some divinity, but that reveals nothing to us about the nature of the divinity or the sacredness of the sacrificed objects. Probably the immersion was simply the means of making the sacrificial gifts disappear completely, and did not indicate a special homage to the divinity of the water, and of course the sacrifice of a pair of lurs does not in itself involve their sacredness; many other articles were given to the gods: weapons, jewelry, etc., but we would not be justified in concluding that they were considered especially sacred.

We must seek information in another way, by asking ourselves what we know about the religion of the bronze age on the whole. Perhaps we shall obtain more light on our question by briefly recalling what is known to be fact.

First and foremost, the religion of the bronze age was a nature worship. The mighty natural forces, the elements, sun, fire and water, were objects of reverence and adoration. The famous sun chariot from Trundholm in northern Zealand is an incontestable and invaluable proof of the sun-worship in Denmark during this age. Here we see the very disk of the sun imitated in gold-covered bronze and attached to a horse; both horse and disk are put on wheels to illustrate clearly the motion of the sun across the celestial vault. There is good reason to suppose that fire, too, was worshipped; certain strange bowl-formed depressions which are often found in larger or smaller stones and doubtless were executed throughout stone age and bronze age, are taken to be symbols of the fire, or direct representations of the piece of wood with which fire was produced through quick boring. When for instance a stone with such depressions is found on top of a bronze age grave, covering the urn with the burned bones, we believe that this stone imitation of the flame was intended to hold and attach the warm, blazing fire to the grave of the deceased. And as to the divinity of water, good finds supply us with equally convincing proofs. I shall briefly mention one of these finds.

Some years ago, the remains of an extremely old wooden well were found on the little island Möen southeast of Zealand. A hollowed trunk was placed in the ground near a small spring, evidently to gather its water which was scarce in summer. As shown in the illustration, a number of fine bronzes and many bones of domestic animals (horses, oxen, calves, sheep, pigs, and dogs) were deposited in this well. The bronzes were ornaments: three weighty spiral bracelets and two large belt ornaments, splendidly embellished with the winding

band decoration characteristic of the time. With the lurs, they show the versatility of the artisans' craftsmanship. Apparently the entire contents of the well, the ornaments and the choice pieces of butchered animals, were deposited at one time as a thank-offering to the divinity, the health-giving power of the spring water. In this case, a woman's ornaments were sacrificed. But in other places, weapons have been sacrificed in a similar way. The gift changes with the giver. Also outside of Denmark such offerings have been found. In St. Moritz, the famous Swiss watering place, two beautiful bronze swords have been found stuck vertically as a thank-offering into the bed of a spring, the water of which has healing power to this day.

Thus the divinities of the bronze age were the great impersonal powers of nature. But certain finds from the end of the period indicate that the divinities were assuming personal shape. Some bronze statuettes of women and many offerings consisting exclusively of women ornaments seem to indicate that a great goddess in human shape, perhaps the divinity of fertility and maternity, already was governing the minds and claiming its cult. Future research will ascertain this.

But another circumstance is more important for our question about the sacredness of the lurs: the fact that not only the great powers outside and above mankind, but also some of man's own creations, might be objects of worship, namely such products of man's genius as the axe and the ship.

The axe was sacred. It is seen in the rock-engravings, carried in the processions on top of high poles. Large ornamental axes, cast of thin metal over a clay core, and thus useless as tools or weapons, have been found in Denmark and Sweden; evidently they were used in the processions as sacred symbols of the mystical strength and power contained in the axe. The line between the axe as a symbol and as a divine being is vague, as often in such cases.

The ship, too, was sacred. Innumerable pictures of ships in rock-engravings and on bronze razors reveal the fervor and pious joy with which time and again the precious vessel, the symbol of navigation, the chief means of intercourse and commerce, was depicted.

But if axe and ship were sacred, how much more would such masterpieces of handicraft as the large bronze lurs be apt to be so! How natural it would be if feelings of reverence were attached to the mighty horns, calling to battle or festival with their signals. As yet we have found no actual proof for this supposition, but the thought is natural and reasonable.



Photograph by Wilse

THE ROYAL RESIDENCE OF SKAUGUM

Skaugum

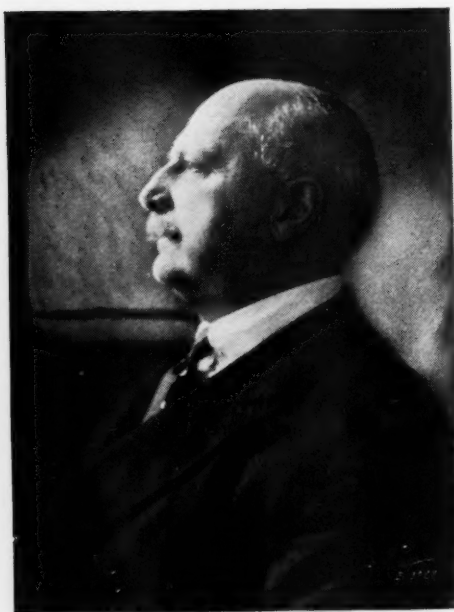
By MAGNHILD ODVIN

THE MANOR HOUSE WAS DESTROYED BY FIRE ON MAY 20, 1930

(See *Norwegian Current Events* in this issue on page 438.)

THE NORWEGIAN PEOPLE felt something akin to a touch of their ancient days of might and grandeur when they learned that the old Skaugum estate was to become a royal residence and the home of the Crown Prince and Crown Princess. Norway's minister to France, Wedel Jarlsberg, has often saved the day for his country when difficult foreign political situations have arisen, and therefore it was natural to expect that his advice would be helpful when no suitable home for the royal pair could be found. But no one had remotely dreamed of the possibility of his giving away his own home, stately Skaugum. The news that he actually had done this moved the people to a rejoicing so profound that the deed will have a significance in many ways for years to come.

From any point in the environs of Oslo, Skaugum ridge with its bold precipice can be seen outlined in deep blue against the western sky. On the heights, below the steep mountain wall, lie the magnificent

*Photograph by Wilse*

WEDEL JARLSBERG

buildings of the Skaugum estate. Behind them is the forest, dense and sheltering, and in front the cultivated land, rolling country, sloping towards the fjord. The mountain itself belongs to the estate.

The history of Skaugum goes back to the days of St. Olav, and objects of antiquity have been unearthed in its soil. Legends have sprung up about the people who have dwelt there, associating them with the wild natural scenery at the foot of the mountain. Every spring and fall there are ugly landslides down the precipice, and the rock-strewn slopes beneath have grown wide and wild. But much of the



THE DINING ROOM

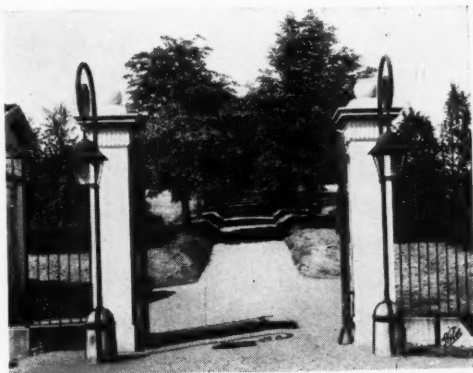
Photograph by Wilse

*Photograph by Wilse*

THE ROSE GARDEN

stone has been ground into fertile soil, and moisture from the slopes and the warm sunlight have brought forth a vegetation more luxuriant than is found elsewhere. Here may be seen plants and trees that ordinarily grow only in central Europe, and even orchids blossom in this favored spot.

Skaugum, about which the district's history has always been centered, has changed owners on several occasions in recent times. In 1891 the property was acquired by Kristofer Nicolaysen, who erected a patrician manor in traditional Norwegian style, and did much to improve the land and the forests. After his death it was purchased by Minister Wedel Jarlsberg in 1907. He changed the character of the

*Photograph by Wilse*

THE MANOR GATE

*Photograph by Wilse*

CROWN PRINCESS MÄRTHA

main structure and enlarged it according to plans made by a French architect. The work was executed by the Norwegian architect, Berle, who consolidated the buildings into a compactly designed building in the neo-classical style. The rough rocks and the level terraces were converted into an artistic park, providing a suitable setting for the house, and the combined effect is a magnificent whole. In spite of the fact that everyone thought it a hopeless project, the Minister personally planted innumerable rare trees in the park. They have now all reached full growth and fill their appointed places in the pattern.

*Photograph by Wilse*

CROWN PRINCE OLAV

Exquisite parterres of flowers have been arranged on the terraces, and there are handsome ornamental steps leading up to the large hothouses where grapes and peaches ripen.

The interior of the manor has been planned in harmony with its architecture. In each room there are rare and costly art treasures collected by the Minister with discrimination and taste. They have been carefully worked into the decorative scheme of the interior to which they belong, and placed where they were needed to complete the composition, or give it life and movement. The result is a home, artistically harmonious throughout, and not a collector's gallery.



BIRD'S-EYE VIEW OF THE EXHIBITION

Foto Aero Material

Functionalism in the Stockholm Exhibition

By GEORGE WILLIAM EGGERS

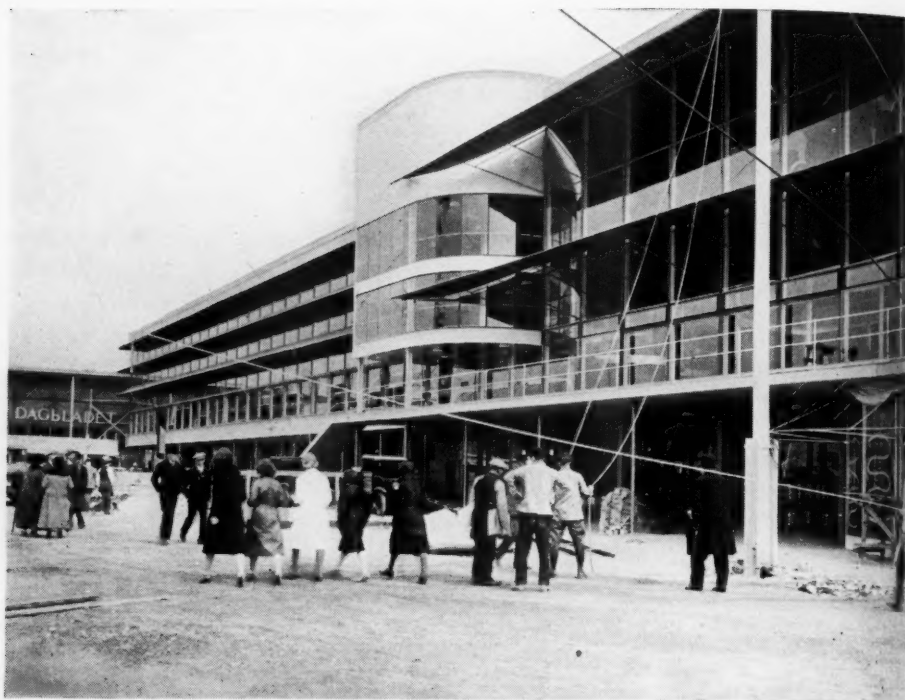
WHAT is known as "functionalism" in design is a comparatively new thing to the American public. This is because the principle has not been much exploited as a conscious esthetic idea in America. As a fundamental in the forming of certain types of objects however, it has long been in use in this country. One of the best examples of functionalism is in the design of the modern locomotive. But it is found in practically all machinery and very notably in factory buildings and grain elevators. In the home it has been for years the characteristic mode of our bathrooms and kitchens. And yet so unfamiliar is it as an art principle that a statement that the bathroom and the kitchen of the modern house are artistically the most sound, can be depended upon to provoke a laugh in almost any audience in this country. Functionalism in the esthetic sense simply means the close or the absolute adherence to considerations of use and construction in the designing of any object. The European functionalists have carried the simplicity, the reasonableness, the severity

which we have come to understand and appreciate in the culinary and sanitary divisions of the modern home, into the boudoir, the dining room, the living room, the library, and the parlor.

The exposition now open in Stockholm is one of the most complete examples in the application of functionalism to home life. But it is complete in that it goes farther. It applies in this interesting case to the ground plan of the exposition as a whole. It applies to the types of ornament and other not strictly functional aspects of all the buildings. This it does through the acceptance as motives in design of simple geometric or mechanistic shapes, frank uses of plain clear color, and the employment of extremely practical materials in direct and sometimes surprising ways. It means too, the rejection of all traditional forms of structure and ornament (unless these happen also to be functional to a high degree).

For example: the entrance gates of the exposition are of rustless steel. We associate this metal chiefly with cutlery. It is a practical and beautiful material for such gates, but the habitual traditionalist would be apt to employ instead wrought iron or an imitation of wrought iron. The principle has a great bearing on the economic importance of the Exposition for by avoiding all useless ornament, by employing the most practical construction and allowing this to appear without being masked in any way, a great saving in cost can often be effected. We may expect the Exposition to be a great demonstration of important economies in building and furnishing houses, shops, and other structures of many kinds.

There is included an exhibition of newfashioned apartments and dwelling houses of wide variety and reasonable cost. As a basis for the designing of these the sizes and incomes of typical families was first ascertained. These incomes were budgeted and a proper portion set aside for rental or home buying. A number of the best architects of Sweden were then commissioned to devise houses and apartments which could be made reasonably profitable to build on the basis of occupancy by families of such incomes. But the architects were freed from all other restrictions save that these homes were to be made as attractive in plan, in proportions and in design, as possible, ignoring all the excess detail which adds to cost without adding to beauty, (but, on the other hand, emphasizing beauty to the last degree). Few investors would dare to leave out all this traditional detail in buildings put up for speculation under present conditions. After that, the makers of furniture and furnishings were similarly instructed with regard to the interior fittings and equipment of such houses. Naturally



THE MAIN RESTAURANT

a good deal of furniture of new and surprising types has been designed as a result of this—furniture whose first cost may far exceed the budget price but which if manufactured for general use would come safely within the conditions stipulated by the exposition.

One effect has been the use of unexpected materials for house building. A house made of very densely baled straw is among the unusual exhibits. The bales (having a thickness of only four or five inches) are formed in a press which is well within the means of the average farmer. So fireproof is the material that, as the writer was told, after the house is set up, a match is touched to it to burn away the loose ends of the straw which occur on the surface—a startling operation which results in no damage to the house itself. Very interesting plans in which a surprisingly spacious living room, surrounded by small cubicles just large enough to sleep and dress in, recognize the psychological craving for a sense of space and perspective, a feature which can be dispensed with in a decently ventilated sleeping compartment.

In the planning of a large restaurant another novel consideration has been stressed: a system of galleries so cleverly arranged that the restaurant always appears to be well filled when occupied by the

small week-day crowd, though abundant space exists for the accommodation of the big Saturday-Sunday gatherings. To give all guests as nearly as possible the advantage of a "window-table" an entire side of the restaurant from floor to roof—three stories above—is formed of an uninterrupted sheet of glass set in thin steel mullions, which against the light become almost invisible.

One building at the end of the central plaza presents a blank windowless wall rising far above the spectator. The spacious entrance leads to a dark interior with a causeway ascending at an easy grade, flanked on either side with illuminated cycloramic representations of Sweden—beginning with its earliest history and progressing through the centuries as we climb. The interest of these little cycloramas leads us to forget the slight effort of the ascent when, for the last picture, we find ourselves in front of—not a lighted scene in miniature—but a great window. Below us are the people moving about the Exposition grounds—beyond, the water, Skansen, Stockholm, and at the end of the astonishing vista the far off tower of the City Hall with its golden pinnacle agleam against the sky. It is a brilliant, a proud, and an overpowering example of applied functionalism—every step of the ascent being devised to prepare us for the final climax in reality itself.

In stressing the practical aspect of functionalistic design we have reserved a word on its esthetic validity. This it certainly has—"functionalism" means clearing the scheme of all meaningless and dead elaboration and trusting (as nature does) to the structure and functioning parts for beauty and variety and significance of form. But functionalism is more than mere utilitarianism. Otherwise it would not admit of the freedom which is the essence of artistic design. It is precisely because the artist is endowed with imagination and therefore sees more than one possible solution of his practical problem, it is precisely because he is fastidious and refuses to accept merely the first idea that comes to him, that one functionalistic building has the beauty of design that a less skilfully conceived one may lack. There is always the possibility of variation in the proportions, liberty in the color, variety in the textures. There is always the opportunity to use patterns of some consistent and significant sort if desirable—and functionalism must admit the whole complex gamut of the psychological factors.

In the realm of free fancy, functionalistic design naturally tends to choose the bolder, simpler and more basic geometric forms. As form, the buildings of the Exposition offer us long horizontal lines and short verticals with the result of a general impression of rectangles

and squares. These are varied by the minor motive of roofs here and there with a single slant. Against this scene rises the daring vertical of the tall "mast" in the center of the grounds; in the midst of it the big spherical dome of the planetarium. Such is its simple form. All this is adorned with a gay profusion of flowers and vines, fluttering banners, brilliant and festive color, and the moving crowd on the walk above the waves that ripple along the waterfront.

The question is much discussed in Sweden whether this exposition is in the spirit of that country. It probably is not. But it is in the spirit of this time. That spirit is not merely materialistic and mechanical, it is also scientific. Engineering and sanitation are modern interests. In this connection functionalism may be a wholesome clearing away of spent materials inherited from the past. On the other hand it must be remembered that not all tradition is dead. Purism is a purging: puritanism is the same thing gone mechanical. We are fortunate that this experiment is in the hands of the Swedes who are naturally hearty and vivid: with them the dangers which surely lie in functionalism face vital impulses which will hold it to account. With some other races the fascinations of this style seem to be proving almost too great. If functionalistic design can be seen as a transition it will probably be the means of making way for a richer though purer art than what we have had in recent years. If it is going to be seen as an end in itself it will lay a fatal puritanic inhibition on our whole epoch.

The Stockholm Exposition is a demonstration of a time-tendency rather than of a race-tendency. Designers of all the world must perforce be interested in it. France and Germany have carried it a long way. To Sweden we are all indebted for testing it by so impressive an experiment.



CURRENT EVENTS



U · S · A ·

¶ With all that controversy which has split the nation into wet and dry factions anent the Eighteenth Amendment, perhaps the most important decision that has come down the years is that of the Supreme Court which ruled that the purchasers of intoxicating liquor are not violating the prohibition law. The opinion rendered in the case of a resident of Massachusetts also says that Congress deliberately and designedly omitted to impose any criminal liability on the purchaser so that the latter might be free to testify against the seller should that situation arise. The decision is expected to result in renewed agitation for legislation to make the buyer guilty and a bill to that effect is now pending. ¶ Now that the *Literary Digest* prohibition poll is concluded it is seen that a total of 4,806,464 correctly marked ballots were received. The result is as follows: For enforcement of prohibition 1,464,098 votes; or 30.46 per cent of the total; for modification, permitting light wines and beer, 1,399,314, or 29.11 per cent; for repeal of the Eighteenth Amendment, 1,943,052 votes, or 40.43 per cent. ¶ The tariff bill continued to give Congress much work as the opposition aimed its big guns at the flexible clause which President Hoover desires included in the measure. Senator Robinson, the Democratic floor leader, contended that the flexible tariff compromise provision gives the President power "to exercise discretion concerning rates proposed in conformity to the rule laid down by Congress and that such exercise of discretion would be a delegation of legislative authority contrary to the Constitution." ¶ In spite of this, the conferees agreed to a new flexible tariff provision which proposed to create a non-

partisan Tariff Commission with power to fix rates and promulgate them in case the President failed to act upon its recommendations within sixty days. By this action the President obtained nearly every point he had sought in the flexible provision. The agreement created six non-partisan commissioners and accepted the House provision that the President should appoint the chairman, instead of the Senate's proposal that the commissioners should rotate as chairmen. ¶ The Progressive-Democratic coalition is making much of the growing dissatisfaction abroad as to the new tariff scales, and European newspapers come to the fore with such statements as this that "more than a thousand American economists have recently asked the President to veto the measure," observing "that there are few more ironical spectacles than that of the American Government as it seeks on the one hand to promote exports through the activity of the Bureau of Foreign and Domestic Commerce, while on the other hand, by increasing tariffs it makes exportation ever more difficult." ¶ Acting unanimously the Senate confirmed the nomination of Owen J. Roberts of Pennsylvania to be an Associate Justice of the Supreme Court of the United States to fill the vacancy caused by the death of Justice Sanford of Tennessee. Its fast moving course in this instance was in sharp contrast to the protracted debate over the nomination of Charles Evans Hughes of New York to be Chief Justice and the long discussion which resulted in the rejection of the nomination of Circuit Judge John J. Parker of North Carolina to be an Associate Justice.

¶ The Pulitzer awards in journalism and letters as announced by Columbia University were as follows: The prize of \$1,000 for the best American novel was given to Oliver La Farge for his *Laughing Boy*;

\$1,000 went to Marc Connelly for his play *The Green Pastures* as the best original American play. The late Claude H. Van Tyne won the prize of \$2,000 for the "best book of the year on the history of the United States," *The War for Independence*. The prize of \$1,000 for the best American biography was given to Marquis James for *The Raven, a Biography of Sam Houston*. Conrad Aiken obtained the poetry award of \$1,000 for his *Selected Poems*. The journalism prizes were as follows: \$500 awarded to Leland Stowe, of the New York *Herald Tribune* for articles on the establishment of the international bank; and for the best example of a reporter's work during the year to Russell D. Owen of the New York *Times* for his report by radio of the Byrd Antarctic Expedition, \$1,000. A special award of \$500 was made to W. O. Dapping of the Auburn *Citizen*, for his report of the outbreak at Auburn Prison in December, 1929. Charles R. Macauley, of the Brooklyn *Daily Eagle* was awarded the cartoon prize of \$500 for his *Paying for a Dead Horse*.



DENMARK

¶ Of the smaller European nations, Denmark takes the lead in being interested in the Briand Pan-Europe plan. When the *Berlingske Tidende* of Copenhagen approached Dr. Munch, the Minister of Foreign Affairs, on the subject, the cautious reply of the statesman nevertheless showed that the Danish government was not unmindful of the importance of the proposal. "Briand has emphasized," was Minister Munch's answer, "that it is not the intention to interfere in any way with the suzerainty of the various states. Likewise, that the idea is to make the organization operate within the limits of the League of Nations. Even if nothing more results than regular meetings of the nations' representatives for the discussion of questions vital to all,

then something of value has been achieved. The matter will be given close consideration by the foreign department." ¶ The close relations between Fridtjof Nansen and the Danish nation found expression in the most decisive manner when it was made known that the great explorer-humanitarian had passed away. Norway itself could not have paid greater tribute to her famous son than was the case with the Danes who had come to know Dr. Nansen. ¶ Representative of the world's sympathetic interest with Norway in the loss of her great standard bearer was Anker Kirkeby's article in *Politiken* where he wrote that "once I was traveling along the Volga in company with a Russian student. When he learned I came from Scandinavia he at once asked me whether I knew Professor Nansen. When I replied in the affirmative he said, pointing his finger toward the winter sky: 'Nansen's name is written in the stars across the whole of the Russian empire.' This is true. By his life and deeds he has himself written his name among the stars, to give light to the coming generations. He was a leader among men. He possessed a man's will and a child's heart. Love for humankind was his great possession." ¶ With the Iceland festivities out of the way, Danish interest turns to that far off colony, Greenland, where in recent years a movement has been set on foot to bring about greater economic progress. Heretofore Greenland has been as a closed book to free commercial intercommunication but the Rigsdag before its adjournment took into consideration new measures for improving the relations with the outside world. It is expected that the visit of Premier Stauning to Greenland will lead the way for changes which will benefit the colonists and permit others to take advantage of the ocean wealth in the vicinity. ¶ Music and art are among the things close to the Danish heart. The visit to Copenhagen

of the band of the Republican Guard of France proved to be one of those rare occasions when foreign music finds its way into the minds and souls of a receptive people. Unnecessary to say that the playing of this famous band constituted a musical treat of the first order and that it went to cement still closer the age-old friendship existing between France and Denmark. ¶ No less interesting and instructive than the visit of the Republican Guard was the exhibition of American paintings hung in the famous Glyptothek galleries. It was the Swedish Crown Prince Gustaf Adolf who furnished the initiative for having the collection sent to Sweden, and Denmark appreciated the opportunity to view the collection. ¶ Further credit goes to the American Scandinavian Foundation, The American Federation of Art and the American Institute of Architects for making it possible to have this unique collection come to Scandinavia. As President of the Institute of Arts in Detroit, the American Minister to Denmark, Mr. Booth, was instrumental in the loan of some of the most valuable canvases. ¶ The many foreigners who have been making the Hotel d'Angleterre their abiding place when in Copenhagen will probably be surprised to learn that this famous hostelry dates its history back one hundred and seventy-five years. It was in the spring of 1755 that one Jean Marechal of France started what afterwards became the Hotel d'Angleterre. He was succeeded by a German, Gottfried Raue who became the steward for the exclusive English Club and it was he who gave the place the name it has since borne. Since that time it has had many owners, but it has always maintained a reputation that is as well established today as it has ever been. ¶ The Copenhagen theatrical world witnessed an event of no mean importance when Poul Reumert said farewell to the Royal Danish Theatre in the role which he had himself chosen for the

occasion, Alceste in Molière's *Misanthrope*. This actor never rose to greater heights than in his farewell part. The audience gave him a reception said to be beyond question the most enthusiastic ever accorded a player on the Copenhagen boards.



SWEDEN

¶ After a defeat by both Chambers of the Riksdag on its agricultural aid program, the Swedish Conservative Cabinet, headed by ex-Admiral Arvid Lindman, resigned. ¶ Carl Gustaf Ekman, leader of the People's party, was asked by King Gustaf to form a new government. Mr. Ekman has been Prime Minister once before. ¶ The Conservative party has only 73 members in the Second Chamber of the Riksdag, out of a total of 230. The Social-Democrats, led by Per Albin Hansson, former Minister of National Defense, have 90 members,



CARL GUSTAF EKMAN

the Agricultural Union 27, the Communists 8, the Liberals 4 and the Popular Party 28. The Lindman government's earlier proposal for increasing the import duty on sugar had also been defeated, and his cabinet attacked by the Liberals and the Social-Democrats on several other issues, among them the increased appropriations for the national defense, the deportation of a Russian Soviet citizen, born in Finland, and the retention by Cabinet ministers of their directorships in private industries. Another important dispute revolved around the Bank of

Agriculture over which the government practically took control during the post-war deflation crisis, and which the Conservatives wanted to give up in favor of some of the regular business banks. ¶ Sunny skies greeted a festive and flag-decked Stockholm for the opening of the Industrial Arts Exhibition, where the latest and loveliest of Sweden's creations in wood, glass, ceramics, metal, and textiles were displayed in the presence of King Gustaf, other members of the royal family, 7,000 invited guests, and nearly 80,000 eager visitors. The second day the number of visitors was 50,000 and the third 70,000. By official order all mourning for the late Queen Victoria was discarded for the day. While the



DR. GREGOR PAULSSON,
DIRECTOR OF THE EXHIBITION

naval guns of the Skeppsholmen battery in the Stockholm harbor boomed a royal salute, King Gustaf embarked upon the sloop, *Eugen* and set out, accompanied by other craft, for the exhibition grounds, located on the shore of the Djurgården Park, on an arm of the Baltic Sea in the immediate surroundings of the capital. Here the royal party was recognized by Crown Prince Gustaf Adolf, as Honorary Chairman of the Exhibition Committee, who escorted his father to the royal box while three regimental bands played patriotic tunes. The heir to the throne delivered the presentation address in which he stressed the new note struck by the modernistic architecture of the buildings, adding that while many would admire it and others feel indignant, he hoped no one would be left

indifferent. The King then declared the exhibition formally opened, and the assembled bands struck up the royal anthem and a cantata especially composed for the occasion. Immediately afterwards huge "daylight" fireworks were displayed and a gigantic illumined fountain in the bay began to throw colorful cascades of water. Overhead circled a miniature Zeppelin dirigible, which had arrived that morning after a successful flight from Stolp, Germany. It was ordered by the amusement field committee of the exhibition to carry passengers on brief flights over Stockholm. At the end of the opening the King and his party made a tour of the exhibition and later the gates were opened to let in the first visitors. Among the specially invited guests were members of the Riksdag and the diplomatic corps, cabinet ministers, high military and court officials, as well as leading artists, journalists, clergymen and university presidents. A contingent of American magazine editors and art critics, numbering sixteen, arrived in Stockholm to attend the exhibition. The afternoon the party spent at the villa of the Swedish sculptor, Carl Milles, at Lidingön, outside of Stockholm. In the evening they were guests of the Swedish-American Society at a banquet, at which also the new United States Minister to Sweden, Col. John Motley Morehead, and Mrs. Morehead, were guests of honor. The President of the Society, Dr. Börje Brilieth, was toastmaster. ¶ The American archaeologist, Howard Carter, who led the excavations at the tomb of Tut-Ankh-Amen, arrived in Sweden to deliver lectures in Stockholm, Göteborg, Uppsala and Vesterås. ¶ The foreign telephone service, which includes twenty-five countries in Europe and America, was augmented with two more direct connections to Australia and Brazil. ¶ Sweden has finished a national census, the final tabulation showing that the population now numbers 6,120,080. During 1929 the number in-

creased 14,890, considered a small figure. Of the major cities, Stockholm showed the largest gain. ¶ Bruno Liljefors, Sweden's foremost animal painter, whose works are hung in the museums of Stockholm, Göteborg, Paris, Helsingfors, Copenhagen, Florence, Dresden, and Brooklyn, celebrated his seventieth birthday. About the same time, Nils Kreuger, another celebrated Swedish animal painter, died in his seventy-second year. ¶ The Swedish night air mail traffic to the European continent started its fourth season. This year the Swedish Aero-transport cooperates with seven foreign aviation companies and nine postal systems in six different countries. The easternmost point of the net is Reval, the capital of Estonia. From Reval the mail is carried to Stockholm and Oslo via Helsingfors, thence to Malmö and Hanover and finally to Berlin, Paris and London. The northernmost flying club in the world was started at Malmberget, located in the iron mining center of Swedish Lapland, well above the polar circle. A similar club was also organized in Stockholm. ¶ The National Academy of Sciences in Washington, D.C., awarded its 1927 Elliot Medal, and a sum of \$250, to the Swedish Professor Erik Helge Osvald Stensiö, attached to the National Museum of Natural History, at Stockholm, for his research work in the field of palaeontology. ¶ Agreements were reached between the government of Sweden, Denmark, Norway, Finland, and Iceland for the abolishment of passports for travelers between the five countries who remain abroad for only two weeks at a time. At the same time the governments of Sweden and Denmark decided that Swedish automobile licenses and registrations are valid in Denmark, and Danish in Sweden. ¶ Sweden's internationally famous open air museum, Skansen, in Stockholm, celebrated its fiftieth anniversary on which it received cash donations of about 275,000 kronor. In addition, the historic

castle of Tyresö, located on an island of the Stockholm archipelago, was willed with all its furniture and art treasures to the museum by the late Swedish Marquis Claes Lagergren. ¶ American plays in Swedish translation continue to prove popular with Stockholm theatre-goers, among them Elmer Rice's *Street Scene*, the Floyd Dell comedy, *The Little Accident* and the Belasco hit, *The Bachelor Father*. American novels by Edith Wharton, Thornton Wilder, Upton Sinclair, and Mazo de la Roche, also appeared in Swedish translations and found an eager public.



NORWAY

¶ Fridtjof Nansen, eminent explorer, statesman and humanitarian died at his home in Lysaker near Oslo at the age of 68. Death came unexpectedly, while he was standing on the veranda of his house, talking to his daughter. He had been ill for some time, but seemingly was well on the way to recovery, when the end came. All Norway was steeped in sorrow. Not since the death of the beloved poet Bjørnstjerne Bjørnson and of Roald Amundsen had the Norwegian people received such a blow. Nansen was the incarnation of the best qualities of the race to which he belonged. He was a world-famous arctic pioneer, oceanographer, diplomat, politician, orator and author. Nansen was buried on May 17, Norway's independence day. All the civilized world paid tribute to him, every important government sending representatives to his funeral. ¶ The season of 1929-1930 has seen the greatest yield ever obtained in the history of whaling, Norwegian ships being responsible for 1,450,000 barrels of oil. H. B. Paulsen of Sandefjord, in a year's survey on whaling, says that the participation in whaling should not be extended beyond the present returns, as otherwise it may tell upon the whale stock. The Discovery Expedition asked

that Norway should prohibit whaling in the seas where the whales breed, as well as the killing of young whales or of cows followed by their young. This trade directly or indirectly employed more than ten thousand men, with eight stations on shore, twenty-two fleet refineries, seven transport ships, and one hundred whaling boats. Every part of the whale is now being utilized to its fullest extent. Mr. Anders Jahre of Sandefjord has recently contracted for the building of a giant whaling ship of 24,000 tons and nine whaling boats at the Belfast-Middlesborough wharves. Mr. Jahre has also bought the White Star liner *Runic* (35,000 tons), which will be used as a supply ship on the halibut-banks off Greenland. ¶ Skaugum Manor, residence of Crown Prince Olav and Crown Princess Märtha was destroyed by a fire, originating in the loft of the main building. All the valuable art treasures, including the wedding presents, were saved. Prince Olav discovered the fire while the princess and he were hanging pictures in a room on the first floor. Considerable fears were felt for the Crown Princess's health as a result of the fire, since she was an expectant mother, but her condition was pronounced satisfactory despite the shock she suffered. Skaugum was given the royal pair by Wedel Jarlsberg, Norwegian Minister to Paris, as a wedding present. Work on a new building has already begun, and is expected to be finished within six months. The damage amounted to one million kroner. The royal couple is making the King's Palace their temporary home. ¶ The Norwegian Government has deposited with the League of Nations secretariat for registration and publication a treaty of conciliation, arbitration and judicial settlement between Norway and Poland, signed on December 9, last. The treaty provides for the judicial or arbitral settlement of all disputes without exception. A preliminary recourse to conciliation is optional for legal

disputes and compulsory for others. Norway has now concluded and registered with the League eleven treaties for the pacific settlement of disputes. ¶ Annual statements published by leading industrial concerns reveal a general improvement in Norwegian industry, although present activity is perhaps slightly below normal. The outlook for the future is encouraging, but the prospects for permanent improvement depend somewhat on political developments, and the coming fall elections are causing some hesitancy in making new commitments. The yield of the fisheries has been satisfactory and the whaling fleet has returned from the Antarctic with full cargo. The demand for lumber is brisk and the mining and the electro-chemical industries continue to exceed previous production records. Unemployment is gradually being reduced. Exports to the United States, declared through the American consulates in Norway for the last month, were valued at \$3,833,000, as compared to \$1,248,000 during the previous month. ¶ The well known Hannevig case has taken a new turn, and the Norwegian shipbuilder's suit against the United States Shipping Board will probably be tried before the Arbitration Court at The Hague. The famous Norwegian jurist, Professor Skeie has, with Mr. Hannevig's counsel, presented a petition to the Government of Norway, claiming that Hannevig's suit, which fared ill in American courts, rightly should be taken up by the Norwegian Government, as the claims represent national Norwegian interests. ¶ Jacob Hilditch, nationally known author of popular novels, died at the age of 66. Hilditch came to the United States when a youth, and lived in New York for many years, later returning to Norway, where he soon became known as a writer and journalist. ¶ Bergen was ravaged by a vicious fire, starting near the waterfront, destroying 115 houses. The damage mounted to many millions of kroner.

NORTHERN LIGHTS

Exhibition of Sculpture in Brooklyn

The Brooklyn Museum recently opened an exhibition of sculpture. American, as well as foreign sculptors who are working in New York, are represented; and as the Museum, following its usual policy, has not discriminated against any special movement, the exhibition may be taken as a cross-section of sculpture in the United States at the present moment.

Among the Scandinavians exhibiting are Oscar J. W. Hansen, Trygve Hammer, F. Hammergren and Olaf Björkman. Oscar Hansen has six pieces in bronze, among them a replica of the *Winged Figure Kneeling*, the original being in the collection of the Crown Prince Olav of Norway. Trygve Hammer has two large pieces, *Animal Relief* and *Grizzly Bear*.

Scandinavian Evenings in New York

Ibsen's *The Warriors of Helgeland* was produced as *The Vikings* at the New Yorker Theatre by Richard Herndon, for a short engagement in May, with Blanche Yurka in the rôle of Hjördis and Richard Hale as Örnulf. Interesting lighting arrangements to accompany the play were supplied by Thomas Wilfred on the clavilux.

The Women's University Glee Club, also in May, gave an unusual program of Scandinavian songs as their fourteenth concert, at the Town Hall. They were assisted by Gudmundur Kristjansson, an Icelandic tenor.

Norwegian Books to the White House

American publishers who are making a donation of some five hundred books to the White House, in Washington, have several Norwegian books in their collection. Among them are Sigrid Undset's *Kristin Lavransdatter*, Knut Hamsun's

Growth of the Soil, O. E. Rølvaag's *Giants in the Earth*. Hedda Gabler, *The Master Builder*, and *Peer Gynt*, by Ibsen, are also in the collection.

Vega Celebrations in Sweden

The fiftieth anniversary of Nordenskiöld's return on the Vega, after having found the Northeast passage in the arctic regions was recently celebrated in Stockholm. On April twenty-fourth a large monument was unveiled by Crown Prince Gustaf Adolf. Flags were flying all over the city, and a large crowd gathered at the Riks Museum, near which the monument is placed. The Swedish Society of Anthropology and Geography placed a wreath on the stone, and their president spoke of Nordenskiöld and his men, and what they had done for Sweden. Ivar Johnson designed the monument. It is a large granite stone on which Nordenskiöld's and Palander's portraits are carved in relief. On top is a model of the ship Vega, its golden sails set.

A party was held the same evening by the Geographical Society, and the oldest and highest honor that this organization bestows, was given to Professor H. U. Sverdrup of Bergen, Norway.

Historic Tjele, the Last Danish Estate to Become a Freehold

The last of the Danish estates to be converted into freehold land, according to the law of October 4, 1919, is Tjele. The history of this ancient estate dates back to 1392, as do some of its old buildings, and the manor has served as a setting for a number of well-known Danish novels and stories. It was here that Hans Christian Andersen's story, *Hönsegretet*, took place; and it is also the scene of H. E. Ewald's novel *The Scotch Woman of Tjele*, as well as Blicher's *The Diary of a Village Dean*, and J. P. Jacobsen's novel on the same theme, *Marie Grubbe*, the most famous of them all.

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Government Advisory Committees: Danish—A. P. Weis, Chief of the Department of the Ministry of Education, Chairman; Norwegian—K. J. Hougen, Chief of the Department of Church and Education, Chairman. The Swedish Government is represented in the Swedish American Foundation (below).

Co-operating Bodies: Sweden—Sverige-Amerika Stiftelsen, Grevturegatan 14, Stockholm, Archbishop Nathan Söderblom, President; J. S. Edström, A. R. Nordvall, and Kommerßerådet Enström, Vice-presidents; Eva Fröberg, Secretary; Denmark—Danmarks Amerikanske Selskab, M. I. T. C. Clan, President; Viggo Carstensen, Secretary, Gammel Strand 48, Copenhagen; Norway—Norge-Amerika Fondet, Lille Strandgate 1, Oslo; K. J. Hougen, Chairman; Arne Kildal, Secretary.

Associates: All who are in sympathy with the aims of the Foundation are invited to become Associates. **Regular Associates**, paying \$3.00 annually, receive the *REVIEW*. **Sustaining Associates**, paying \$10.00 annually, receive the *REVIEW* and *CLASSICS*. **Life Associates**, paying \$200.00 once for all, receive all publications.

American Exhibition in Denmark and Germany

The American Exhibition of Art and Architecture closed at the Ny Carlsberg Glyptothek in Copenhagen on May 22nd after a successful showing of three weeks duration. It was opened on May 3rd by Their Majesties King Christian and Queen Alexandrine in the presence of a distinguished company which included Mr. Helge Jacobsen, President of the Ny Carlsberg Fund, Kammerherre Clan, President of Danmarks Amerikanske Selskab and many other representatives of official life in the Danish capital. The Exhibition excited as much interest in Copenhagen as it had in Stockholm and the Danish newspapers were generous in publishing criticism and comment.

Shortly before the close in Copenhagen an invitation was received from Hofrat Erwin Pixis of the Kunst-Verein of Munich to send the Exhibition to that city. The invitation arranged through the co-operation of the Brooklyn Art Museum was accepted and the Exhibition has been in Munich since the early part of June. The Brooklyn Art Museum became at this

juncture one of the sponsors of the Exhibition and the Foundation is indebted to it for making this showing in an important German capital possible.

Fellows of the Foundation

Mr. Finn Frost, Fellow of the Foundation from Norway, arrived in New York on the *S. S. Bergensfjord* on May 16, and has taken up his studies at the Kaniksu National Forest in Washington.

Mr. S. Lund Christjansen, Fellow of the Foundation from Denmark, arrived on the *S. S. California* on May 19 and left to take up his studies at the Coeur d'Alene National Forest in Idaho.

Mrs. Margarethe Dahlin, Fellow of the Foundation from Sweden, who has been studying American social service methods while in this country sailed for home on the *Kungsholm* on May 10.

Mr. Bengt G. A. Lundberg, Fellow of the Foundation from Sweden, who has been studying electrical engineering at the Massachusetts Institute of Technology also sailed on the *Kungsholm* on May 10.



THE KING AND QUEEN OF DENMARK LEAVING THE GLYPTOTHEK AFTER OPENING THE AMERICAN EXHIBITION. FROM LEFT TO RIGHT: THE QUEEN, THE KING, MR. IVES, OF THE AMERICAN LEGATION, MR. HELGE JACOBSEN, MINISTER BORGBJERG, AND KAMMERHERRE CLAN.

Springfield Chapter

At a meeting of the Springfield Chapter held on Thursday, February 27, Dr. M. L. Reymert of Wittenberg College, was reelected President for the coming year. The other officers elected were, Vice-President Dr. J. A. Ness, and Miss Grace Lippy, Secretary and Treasurer.

The chapter held its farewell meeting for the year with a banquet at Hotel Shawnee on Saturday, May 31, Dr. Martin L. Reymert presiding.

Dr. Eugene VanCliff of the Department of Geography of Ohio State University gave a very interesting and beautifully illustrated lecture on "Finland, the Republic Farthest North." Dr. VanCliff has recently published a book on Finland, having made several trips to that country during the last few years and at one time was a guest of the Finnish government.

Dr. J. A. Ness in a memorial speech gave expression to the loss of Norway

and humanity in general through the recent death of Fridtjof Nansen.

New York Chapter

The annual meeting of the New York Chapter was held on Monday, May 5th, at the Plaza Hotel. The reports of the present officers were read and approved and the following officers were elected to serve for the coming year: President, Harold W. Rambusch; Vice-Presidents, Herman T. Asche, James Creese, Eric Löf; Secretary, George L. Blichfeldt; Treasurer, Christian de Neergaard; Assistant Treasurer, Mrs. Herman A. Reque; Chairman, Social Committee, Mrs. G. Hilmer Lundbeck; Chairman of Advisory Committee, Mrs. J. P. Breivogel.

On the evening of Friday, May 16th, Mr. and Mrs. Andrew J. Riis gave a delightful evening party for the Fellows of the Foundation at their home in Kew Gardens. A varied musical entertainment was offered, the high point of which was a group of songs sung by Mme. Charlotte Lund.



Ancient Immigrants: A History of the Norse Settlements of Scotland. By A. W. Brogger. Oxford. The Clarendon Press, 1929. xii, plus 208 pages. 7s.6d.

The author, a Norwegian scholar who has already treated a number of the phases of Viking migrations in books that have appeared in his native Norwegian, now gives us in English the substance of his results as recently expounded in the Rhind lectures at Edinburgh, as well as of a sailboat trip recently undertaken from Norway to the Shetlands and Orkneys. The physical prerequisites from the Norwegian conquest of formerly Celtic regions, which began in the ninth century, were the ability to work iron ore into weapons and utensils, and the availability of large stocks of timber in Norway with which to build ships. The native Celtic populations of the regions attacked were inferior in both these respects: they did not fashion iron implements to the same extent as their Scandinavian adversaries (a defect they seem to have shared with the Teutonic tribes on the Continent), and furthermore, climatic changes in the northern part of Scotland had caused the once dense forests practically to die out. The Pictish race which had built the hundreds of *brochs* (heavy round towers of defensive masonry) that still dot the Scottish landscape (constructions that seem to have been raised chiefly in the centuries preceding and following the birth of Christ) had lost its fighting strength, or its use of weapons and ships, before the enemy came, and was able to offer no effective resistance. The settlers came sailing to a land in which there were few people. On all sides they saw traces of old houses and farms, ruins and foundations of houses and outhouses. The greatest impression they received was that created by the sight of the old *brochs*. "All their imagination was fired. It was inevitable that the Norsemen in the Shetlands and Orkneys should become interested in antiquities. Did they not step ashore into a veritable museum?"

Very interesting are the author's discussions of the sources of the many Scandinavian place-names still found in the islands as well as in Caithness on the Scottish mainland. Names obviously derived from Norwegian names ending in *-setr*, *-bolstad*, *-stad*, and *-by* are ingeniously traced to the Norwegian provinces from which they emanated, and an excellent case is made for the racial, or rather geographical, origin of the settlers from various parts of the Norwegian homeland. The book concludes with a narration of the gradual weakening of the bond with Norway and

the strengthening of the tie with Scotland, which, like the absorption of so many foreign races in the American population today, would be tragic enough, if we did not recall with the author that "the descendants of the old emigrants to the Orkneys and Shetlands again reaped the fruits of that soil which their forefathers for hundreds of years had ploughed, and which new generations after them, in spite of kings, earls, and bishops and their politics, have continued to cultivate, sow, and reap through the ages."

JACOB WITTMER HARTMANN

August Strindberg: Easter and Other Plays. The Anglo-Swedish Literary Foundation. Jonathan Cape. 1929.

The Anglo-Swedish Foundation, established by George Bernard Shaw and sponsored by illustrious names both in England and Sweden, has announced its intention of publishing all Strindberg's works. The first volume is now out and comprises the four plays *Easter*, *The Dance of Death*, *The Ghost Sonata*, and *A Dream Play*. It is to be followed by a second volume containing *Lucky Peter's Travels*, *The Father*, *Lady Julie*, *Playing with Fire*, and *The Bond*.

To an American critic it seems unfortunate that the campaign for introducing Swedish literature to English readers should begin with the publication of nine plays, all of which have previously appeared in good American versions by either one of those veteran translators from the Swedish, Edwin Björkman and Velma Swanston Howard. If the English edition were the work of some recognized Strindberg authority who would give to Strindberg's work the same devoted service that Archer gave to Ibsen's, the undertaking would be its own justification. But the volume that is now available is a haphazard collection by various translators. Some are better than others, but none of them can lay claim to the special knowledge of Strindberg possessed by Edwin Björkman, whose pioneering labors to make the great Swedish dramatist known are apparently to be brushed aside as if they did not exist.

H. A. L.

Sweden: a Guide for Tourists. Edited by Axel Palmgren. Stockholm: Bonnier, 1929.

This new guide to Sweden should be of great assistance to English-speaking tourists. A preliminary chapter gives brief information on geography, geology, climate, flora and fauna, trade, industry, government, and the like, besides such practical items as the language, food, hotels, money, passports, travelling routes and expenses, clothing, and hints for motorists.

The guide, with its 161 illustrations and eight maps, gives a good description of Sweden. Of great value are the articles on special collections and museums, which have been written by experts connected with the institutions in question.

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Oscar II	Oct.	11
Frederik VIII...	Oct.	18
United States....	Nov.	1
Hellig Olav.....	Nov.	8
Oscar II	Nov.	22
Frederik VIII...	Dec.	9
Hellig Olav.....	Dec.	19

SCANDINAVIAN ATTRACTIONS

IN 1930

NORWAY: In Trondhjem the Saint Olav ninth centennial celebrations will take place in July and August, with church festivals and pageants, historical, cultural, and industrial exhibitions.

SWEDEN: The Stockholm Exposition from May to September. Leading representatives of the Swedish industrial art movement have gathered under royal patronage to prepare an exposition in Stockholm of modern Swedish art and crafts and home industries.

DENMARK: The 125th anniversary of the birth of Hans Christian Andersen, the world famous fairy-story teller, will be celebrated at his birthplace in Odense, Denmark. The inauguration of the new Hans Christian Andersen museum will take place in Odense in July.

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SHIPPING NOTES

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Danish industries concerned with exports and imports appreciate the efforts of the manager of the port, Th. Borg, in reducing from time to time the dues paid to the harbor board. Recently Mr. Borg again took steps to make a further reduction in suggesting to the harbor board an estimate bringing the amount down to 450,000 kroner a year. There is little doubt that when the board submits the proposition to the government it will be approved for the best interest of the Copenhagen municipality. The ship due proper remains at 15 öre per ton. During the war it was raised to 45 öre per ton, but Mr. Borg succeeded in reducing this amount gradually until it reached the pre-war rate.

WILH. WILHELMSSEN SHIPPING COMPANIES ANNUAL REPORT

The gross freight income of the Wilh. Wilhelmsen Shipping Companies for the past year amounted to 63,439,145 kroner. This includes compensation for damages to ships. The gross profits were 15,413,461 kroner. The amount assigned to taxes was 3,430,000 kroner and 6,994,086 kroner went to the writing-off process on ships. The fleet of the company at the end of the year consisted of 30 motor ships, and 24 tankers, aggregating 480,000 tons. The liners last year carried 1,341,954 tons of cargo, and the tramp ships and the tankers 1,378,320 tons, a total of 2,270,274 tons.

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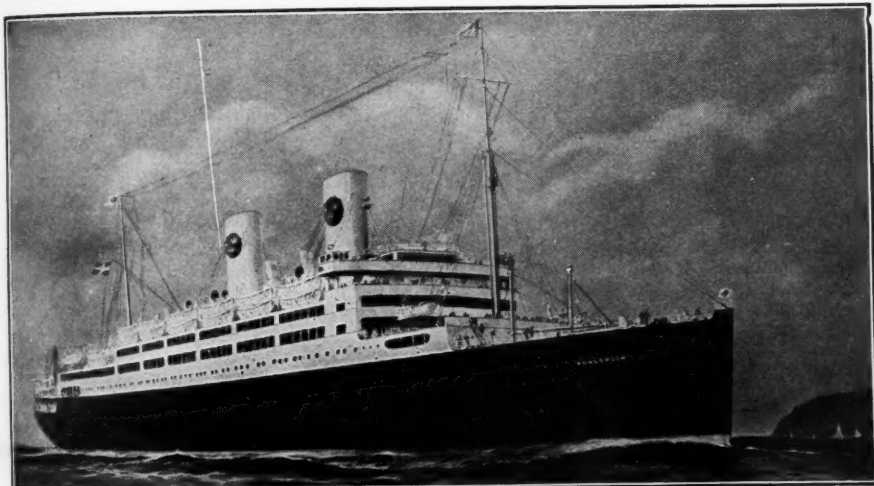
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TRADE NOTES

WHALING AS A GREAT NORWEGIAN BUSINESS

What Norwegian whaling means to the country can best be seen by comparing the quantity of oil obtained from 1918 to 1929, year by year. In 1918, Norwegian whalers brought in 147,000 barrels of oil, valued at 28,000,000 kroner. In 1924 the quantity had increased to 382,300 barrels, worth 65,000,000 kroner, while last year the total was 1,210,200 barrels at 110,000,000 kroner. The greatest increase in new whaling companies took place in 1928, and at the same time agitation was started against too much foreign capital being invested in the Norwegian companies. With the increase in yield, a new problem has arisen as to the proper conservation of whales in order to prevent depletion, and Norway is showing its interest by taking a foremost position in formulating plans towards that end.

A COURT TO SETTLE INTERNATIONAL COMMERCIAL DISPUTES

In a recent issue of the *Index*, published by the Svenska Handelsbanken of Stockholm, Thor Carlander discusses the proposal for the establishment of a court for the settlement of commercial disputes among nations. Mr. Carlander says that the present stage of things is far from satisfactory on this score and that therefore one link in the modern policy of expansion within the economic field must

be the organization of courts before which commercial disputes between parties domiciled in different countries can be impartially and expeditiously settled. He also declares that the decision of the International Chamber of Commerce to establish an international court of arbitration was at first hailed with enthusiasm, but that the hopes vested in it have hardly been realized. The writer says that in Scandinavia especially the court has not created the interest it deserves. He makes a number of suggestions that may seem essential to such a court to those particularly interested in international trade. It is expected that France will make the first move toward the creating of a workable international court and that during the impending commercial treaty discussion with Sweden, the two countries will take the initiative in the establishment of the court.

THE DANISH MATCH INDUSTRY AND TRADE

While on a much smaller scale than the match industry in Sweden, the Danish match manufacture business is considerable, and of the two large concerns the Hellerup and Glødefri Tændstikkerfabrik has, in fact, a working agreement with the Swedish Match Company. The two factories employ to about 2,260 persons with an annual production of 160,000,000 boxes valued at 2,600,000 kroner. The labor cost is comparatively high when compared with that of other European countries.

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